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LITERATURE.

History of the Administration of John de Witt, Grand Pensionary of Holland. By James Geddes. Vol. I. 1623-54. (C. Kegan Paul & Co.)

MR. GEDDES has undertaken a work of the utmost importance for the history of Holland. He has boldly plunged into a task which has been neglected by Dutch historians, mainly, we are inclined to think, from its laborious character. It is indeed remarkable that in the present generation the history of Holland should have found its great exponents in writers of the English tongue, Mr. Motley and Mr. Geddes, both of whom worked entirely from documents, and had little help from Dutch historians. But, while Mr. Motley wrote with a view to his compatriots, and had the object of putting before them the heroic days of Republican government, Mr. Geddes is animated solely by instincts of research. He has chosen a subject and has worked at it simply as an historical student. He has dealt with the period which he has selected in the same spirit as a Dutch writer might have done. Save for its close connexion with English history, there is nothing in the book to indicate that it was intended for the English public.

This is, perhaps, to be regretted, as it may tend to lessen the number of Mr. Geddes' readers. There is no attempt throughout his book at popularisation; no effort to clear away, by means of an introductory chapter, the difficulties that beset the understanding of the cumbrous movement of the Dutch political machine. Mr. Geddes is concerned only with de Witt, and refuses to deviate from his main subject. Hence his book may be deterrent at the outset to those who are unfamiliar with the period of which it treats. But we can assure the reader that if he perseveres he will by no means find Mr. Geddes' pages dull in the end. The care, the labour, and the enthusiasm which Mr. Geddes has bestowed upon his subject are rarely found in combination with such entire sobriety of judgment. He is not led away, like many biographers, to estimate the importance of de Witt in proportion to the difficulty which he has experienced in discovering information about him.

Mr. Geddes frankly begins by saying that John de Witt is in no sense a hero. The fervent patriotism and religious zeal which had marked the rising of the Dutch Republic had to a great extent burnt away in the course of the protracted conflict in which the Confederate States had been engaged. A generation had arisen that knew nothing of the heroic struggles of the days of William

the Silent, and was desirous only to reap the commercial results of the position which their forefathers had won. The constitution of the Confederate States had made little progress toward such a union as could alone guarantee stability in the future. The States General was an assembly of delegates from the Provincial States, which again rested on a number of municipal oligarchies. The House of Orange, in which the office of Stadholder and Captain-General had tended to become hereditary, was the sole representative of a central national life. But the House of Orange in the days of Princes Frederic Henry and William II. had become untrue to its old traditions. It was inspired with the desire to take up a position among European sovereigns, and entered upon a course of dynastic aggrandisement. Military glory, royal marriages, and the other principles of European statecraft had made it forgetful of the interests of the people. The burgess oligarchy looked upon it with well-founded suspicion; and when, in 1650, Holland insisted on a reduction of the army and proceeded to disband some of the forces in its pay, the Stadholder William II. attempted a *coup d'état*, rode round the towns of Holland, and forbade the disbandment. Six of the delegates of the States of Holland—among them Jacob de Witt, John's father—were thrown into prison, and were only released on consenting to exclusion from office for the future. William II., who was son-in-law to Charles I. of England, was negotiating secretly for an alliance with France and an undertaking to restore the Stuarts to the English throne when he suddenly died in November 1650.

The son of the Stadholder William II., who afterwards became William III. of England, was born within a week of his father's death, and the abeyance of the activity of the direct line of the House of Orange gave the burgess oligarchy an opportunity of realising its ideal of government without a Stadholder on the sole basis of provincial and municipal privileges. Of this attempt John de Witt became the leading spirit; in fact, so completely was he identified with it that details of his personal life are almost entirely wanting. Again and again does Mr. Geddes bewail the absence of a Dutch Boswell. Even de Witt's voluminous correspondence has been ransacked in vain for any information that may enable us to realise the character of the man. Mr. Geddes can show us only de Witt's policy—the cold, far-seeing, logical results of an application of traditions of the past to a state of things which had advanced beyond their control.

John de Witt was born in 1623, of one of the leading families of Dordrecht, or Dordt. He had a good education, travelled in his youth, and practised law at the Hague. In December 1650 he was made Pensionary of Dordt, a salaried officer corresponding roughly to a town clerk, who also accompanied the town deputies to the Provincial States, collected their opinions, and announced their votes. He was present at the meeting of the States in 1651 in which Holland, smarting under the recent aggression upon its liberties, succeeded in preventing the election of a

Captain-General and practically established a government without a Stadholder.

But serious questions lay before the Republic. The Orange party was strong in its hold upon the people, and the hatred arising from commercial jealousy was high against England. The execution of Charles I. had given a shock to the whole of Europe, especially to the United Netherlands, where the Stuart cause was identified with that of the House of Orange. On the other hand, the English Commonwealth rested on principles with which Holland had much sympathy; but Holland could not count on the co-operation of the other Dutch States in an intimate alliance with England. This was what Cromwell pressed for. He could not have the Dutch States a hatching-ground for Stuart intrigues; he wanted them, on the other hand, to join with the English Commonwealth in forming a grand Protestant alliance. He proposed "a more strict and intimate union between England and the United Provinces." By this he meant, as afterwards appeared, a union of the two governments, so that the United Provinces should send representatives to the English Parliament, and England should send representatives to the States General. While negotiations went slowly on, the English envoys at the Hague were insulted in the streets, and were in terror of their lives from the Orange faction. Nothing definite was done; but the Dutch made a treaty with Denmark not to reduce the Sound dues in favour of any other nations, and England retaliated by the Navigation Act. If the United Provinces would not make up their minds to ally themselves closely with the English Commonwealth, Cromwell could not afford to neglect English interests or suffer any diminution of English prestige under his government; he must rather show Europe that it had to deal with a ruler more careful of English honour than the feeble Stuart kings.

So in 1652 England and Holland drifted into war because Tromp refused to strike his flag within view of the English flag. The war went on, with some glory to the United Provinces, but at a cost which they could not long endure. It was felt in 1653 that peace was necessary. Meanwhile, John de Witt, who had been made Grand Pensionary of Holland, had more and more made himself the brain of the Republican oligarchy, and, on behalf of Holland, was directing a clandestine negotiation with England. Again Cromwell brought forward his old plan of a union between the United Provinces and England so as to set on foot a great Protestant alliance in Europe. But this idea was beyond the comprehension of the Dutch, who cared little for the cause of Protestantism, or for the general political aspect of Europe, in comparison with their own commercial prosperity. Nor did the state of parties within the Dutch Republic allow of such a project.

"To the six Orange provinces, coalition with the greatest enemy of their beloved House could be nothing but repulsive. As for Holland, where would its political fetish of the sovereign independence of the several provinces be? Where would be the preponderating influence, amounting sometimes to semi-tyranny, which it wielded over its six confederates if the two Republics were amalgamated? Had a coalition of the

two governments been attempted, every town in the seven provinces would have blazed forth into open insurrection; the Prince of Orange would have been proclaimed from every town-house by infuriated mobs; there would not even have been a civil war, for the faction in power would have been swept away before the first shock of the popular wrath."

So John de Witt was obliged to negotiate peace because the continuance of war would have led to the fall of the oligarchy with which he had cast his lot. He could not frankly accept Cromwell's conditions, for they would have overthrown in like manner the oligarchic constitution. Though but a young man of the age of thirty, he had to decide upon a course to adopt, and had to pursue it by tortuous ways, shrouding himself in secrecy, deceiving Cromwell, deceiving the States General, deceiving Holland, juggling even with his accomplices. All this he had to do on his own responsibility, acting carefully in such a way as not glaringly to upset any part of the lumbering constitutional machinery by which he was surrounded, thinking always how he could make out a good case for himself at the end. If Cromwell was not to have his "intimate union" with the Dutch Republic, he was resolved to protect England from possible hostility in the future. Among Cromwell's proposals, the one which caused the greatest trouble to de Witt was the exclusion of the Prince of Orange from office. De Witt's enemies in later days charged him with having suggested this exclusion, but Mr. Geddes satisfactorily shows that it originated with England.

"Complete exclusion of the Prince, or the most absolute binding down of him if elected to any high office not to aid the Stuart cause, was part of the very essence of Cromwell's position. It was not Oliver's habit to overlook the central or essential point of a treaty; and, if the idea did not originate with him, it was floating about as the common property of the Puritan party."

The demand for exclusion was modified by negotiations into a willingness on Cromwell's part to accept an obligation on the part of the State of Holland alone to exclude the Prince. This obligation it was de Witt's great diplomatic triumph to procure, and he did so by an unbroken series of deceptions. There is no more curious page of diplomatic history than this negotiation of de Witt, and Mr. Geddes has patiently and skilfully unveiled its complications step by step. With the conclusion of peace in 1654 and a consideration of de Witt's apology for his own proceedings Mr. Geddes ends his first volume. The succeeding ones will have still greater interest for English readers as showing the political conditions under which were moulded the character and convictions of him who, as William III., gave a decisive turn to the fortunes of England. Of the excellence of Mr. Geddes' workmanship, the thoroughness displayed in collecting materials, and the breadth of historical judgment which he has shown in using them it is impossible to speak too highly.

M. CREIGHTON.

A History of Ancient Geography among the Greeks and Romans, from the Earliest Ages to the Fall of the Roman Empire. By E. H. Bunbury, F.R.G.S. 2 vols. (Mur-ray.)

It is not a little surprising that, while Englishmen have done more than any other nation towards the investigation of classic lands and of other countries illustrative of ancient geography, no comprehensive book on that subject has hitherto existed in our language. It is true that Dr. Smith's *Dictionary of Geography*, which is perhaps the best executed of all his classical dictionaries, supplies most of the student's needs in investigating the geography of countries and the topography of localities in detail; but for a real understanding of this branch of study a great deal more is required than any dictionary, however good, can provide. In order to appreciate the worth of a statement about any point of geography, we must have some idea of the state of knowledge and the extent of men's information at the time it was made, and must also be able to estimate the caution, truthfulness, and good judgment of the authority from whom it is derived. But beside this, the history of the growth of geographical knowledge is a part of the history of the development of the human mind, and is well deserving of study on its own account. But the difficulty of the subject is such as to discourage students from undertaking it, and the qualifications requisite for dealing with it are not easily found. The path of the geographer is a thorny one. He is met at every turn by disputed questions, which demand the most careful investigation. The extent of the subject both in time and space necessitates very wide reading, and it ramifies in so many directions, and is connected with so many other branches of science, that it cannot be properly dealt with by a specialist. At the same time it calls for the highest qualities of the critic, both in sifting evidence and in deciding between conflicting hypotheses.

In the present instance it is satisfactory to feel that the subject has fallen into the very best hands. As long ago as the time when the earliest numbers of the *Dictionary of Geography* appeared—nearly thirty years since—Mr. Bunbury showed himself, by his articles contributed to that work, to be a geographer of the first order, and his subsequent studies have at length borne ripe fruit in the great work that lies before us. Every page of this bears testimony to his fitness for the task. The excellence of his scholarship is shown by his occasional criticisms of passages in ancient writers the interpretation of which affects geographical questions, and we are thus enabled to feel confident elsewhere that he has arrived at the true meaning of his authorities. His perseverance appears in the way in which he has pursued the subject into its remotest and darkest corners, not neglecting the most obscure treatises, or such evidence as is to be obtained from writers not professedly geographical. He displays a rare power of discrimination in discovering the element of truth which underlies some "traveller's tale," and in rejecting what is fabulous, or on other grounds untrustworthy, without running into unreasonable scepticism. He takes equal interest in the mathematical side of the subject

on the one hand, and the physical and ethnographical on the other, and at the same time is ready to discuss mythological questions and to analyse the story of Minos or the voyage of the Argonauts. He has qualified himself to take a practical view of the subject, both by travelling himself, and by an extensive acquaintance with modern books of travel and exploration in countries without as well as within the immediate range of his subject. And, finally, he is unfailing in his courtesy towards opponents in controversy, while clearly stating and firmly maintaining his own point of view. The work which he has now produced is both exhaustive in treatment and admirable in method and execution, and is an honour to English scholarship.

The subject of ancient geography naturally divides itself into two parts, viz., the history of the growth of knowledge on the subject, and the discussion of the facts known about it at any particular time. Of course the two must to a great extent run into one another, but the details, at all events, especially those which call for investigation, can be kept separate, and this Mr. Bunbury has very wisely done. With this view he has attached to the end of each chapter a number of Notes—they might better be termed short appendices—which are devoted to special points, and thus lighten the reading of the text, and prevent its continuity from being broken. To what an extent this has been carried out may be seen especially in the chapter devoted to Alexander's Asiatic expedition, which has no less than forty-nine of these appendices. In this way the gradual development of the science is steadily kept in view, and we are able to trace its connexion, first with commerce, especially among the Phoenicians and the Greeks of the earlier period, and afterwards with conquest in war, as in the case of Alexander's campaigns, which laid open so much of the interior of Asia, and at a later period the Mithridatic wars, in the course of which Pompey penetrated almost to the Caspian, while in the west the war with Jugurtha caused more accurate information to be obtained about the interior of Africa, and the progress of Caesar's arms in Gaul, Germany, and Britain advanced men's knowledge of those countries. Nor are the voyages of discovery, or such as led to discovery, which lend an element of romance to geography, neglected. Such are the expedition for the circumnavigation of Africa in the time of Necho, in discussing the truth of which Mr. Bunbury gives us an admirable specimen of carefully balanced argument; that of Hanno along the coast of that continent; Nearchus' voyage from the Indus to the Euphrates in connexion with the expedition of Alexander; and those of Eudoxus, who twice sailed from Egypt to India and back. Our author's evident interest in mountains also causes him to draw attention to the remarks of the ancients upon them; and in particular he notices the volcanic phenomena which they mention—the cone of Vesuvius, on which Strabo sagaciously observed that it had every appearance of having been once a burning mountain which had gone out for want of fuel; the nature of the lava streams of Etna, and the suitability of the volcanic ashes for the cultivation

of vines; the constant activity of Strongyle (Stromboli) and the neighbouring island of Hier, the special scene of Vulcan's subterranean operations; and the eruptions at Thera (Santorin) and the peninsula of Methone on the coast of Argolis.

On the subject of the Homeric geography Mr. Bunbury's views appear to us to be especially clear and sensible. He considers that the author or authors of the Homeric poems were well acquainted with the countries bordering on the Aegean and the greater part of Greece Proper; and this applies to the *Odyssey* as well as to the *Iliad*, for he notices the accuracy with which the various sea routes between Greece and Asia Minor are described in connexion with the return of the Greek chieftains from Troy. But beyond this he believes the geographical knowledge of that period to have been extremely vague, and shows that the wanderings of Ulysses, when reduced to a scheme, cannot be reconciled with the positions of any actual countries or localities. Thus, notwithstanding the view of a later period, which represented the slopes of Etna as the abode of the Cyclopes, there is nothing in Homer to lead to that conclusion; nor can Thrinakia either, though the name has been thought to suggest the idea that Sicily was meant, be identified with that island, for it is described as having been both small and devoid of inhabitants. With regard to Scylla and Charybdis, and the island of Aeolus, it is probable that vague rumours may have reached the Greeks of that time through Phoenician traders of the passage of the Straits of Messina and of Stromboli, but they had no idea of the actual position of these. Coming nearer home, he deprecates the attempt to find a substantial basis of reality for the Phaeacians, or to identify their land with the island of Coreyra; and, as might be expected, he altogether discredits any endeavours like those of Dr. Schliemann to identify the local topography of that region. As to Ithaca itself, and the neighbouring islands, after commenting on the Homeric account of them, he says:—

"The only real solution of the difficulty appears to be to admit that Homer was not personally acquainted with the group of islands in question, and that, though familiar with their names, and with some of their leading natural characteristics, he had an indistinct and erroneous conception of their geographical position."

Dulichium, the name of which, though it appears in the *Iliad* as well as the *Odyssey*, had totally disappeared in the historic times of Greece, he is disposed to identify with Santa Maura.

The principal writers of geographical treatises in antiquity, as might be expected, are very fully dealt with by Mr. Bunbury. Among these, Strabo holds the first place, though his predecessor, Eratosthenes, whom he often criticised, is to be regarded as the founder of scientific geography. But Strabo, living in the Augustan age, had greater abundance and variety of materials to work upon, and the plan of his work was conceived on a grander scale than that of any other ancient writer, so that he deserved the title of the Geographer, which was regularly applied to him by the later Greeks. He was the first

to attempt to bring together all the geographical knowledge that was attainable in his day, and to comprise in one treatise the four divisions of the subject that have been called in modern times mathematical, physical, political, and historical geography. His own travels, as is here pointed out, had not been extensive, and much depends in his descriptions of places on his having, or not having, visited the spot. This is especially noticeable in his account of Greece, in which his description of Corinth, which he had seen, is clear and intelligent, while the rest is the least satisfactory portion of his work, being marred by rambling digressions and by a slavish subservience to the authority of Homer. For the same reason his merits are nowhere more conspicuous than in his description of his native city, Amasia, which is concise, where he might have been tempted to be discursive, and presents a clear view of its somewhat complex topographical features. But the great value of his work consists in his having written, as we might say, for the general reader, and having felt that the habitable globe was a subject of study, not merely for professed geographers, but also for politicians and statesmen. In this respect he contrasts favourably with Pliny, who, though he made an important contribution to the statistical geography of the provinces of the Roman empire, yet in doing so fills page after page with voluminous lists of obscure names, and omits almost entirely the leading features of each country. Of Ptolemy, in whom the geographical science of the ancients culminated, Mr. Bunbury's judgment is at once appreciative and discriminating. He remarks that the blind, almost superstitious, reverence with which he was regarded throughout the Middle Ages has descended in some degree to our own days, and shows that the means at his command did not enable him to carry into execution his ideas on the subject; but, at the same time, he allows that he saw clearly the true principles upon which geography should be based, and the true mode in which a map should be constructed. With Strabo he does not properly come into comparison, for mathematical geography and map-making were the studies which he pursued, and he approached the science in the spirit of an astronomer rather than that of a geographer in the higher sense of the word. Two of the facts which he mentions, though they would at first sight appear to be questionable, have been strikingly verified by modern discovery, viz., that the Nile flows from two lakes in the interior of Africa, and that near its sources there is a range of mountains, some of which are covered with snow, though situated under the Equator. Mr. Bunbury considers that authentic intelligence on these points had reached the Alexandrian geographer, having been transmitted by the Greek traders at the settlement of Rhapta on the East Coast of Africa, who had received information about them from the interior.

Want of space prevents us from noticing our author's discussions of such points as the Retreat of the Ten Thousand, whose route he lays down with due regard to the determining features of the country and Xenophon's descriptions, while giving up that writer's distances as hopeless; or Hannibal's passage

of the Alps, which he regards as having been made by the Mont Cenis. In fact, it is impossible within the limits of a review to give an adequate idea of a book which comprises such a variety of questions and points of discussion. It must suffice to say that it is a permanent addition to our knowledge of the subject, and will prove invaluable to students of ancient history as a book of reference.

H. F. TEZER.

Essays and Criticisms. By T. G. Wainwright. Edited by W. C. Hazlitt. (Reeves & Turner.)

THE collection and editing of the writings of the singular person who distinguished himself as an art critic, a forger, and a murderer in the third and fourth decades of this century has often been desiderated, and Mr. Hazlitt is to be thanked for at last undertaking the task. We cannot say that he has discharged it absolutely well. His memoir is lacking in fullness and clearness, and contains some matter of doubtful relevance. While he is very severe on Dickens for *Hunted Down*, he is not above himself assigning a disproportionate space to the incidents which gained Wainwright a sinister reputation and helped to direct public attention to the dangers of strychnine. He has not taken the trouble to ascertain (as in the course of a couple of mails he surely might have ascertained) the exact date of the transported convict's death, or any additional particulars of his last days in exile. No reference is made to the very interesting episode of the critic's connexion with Blake. Mr. Hazlitt further inclines to attribute to Wainwright the *Character of the late Elia*, which is as clearly Lamb's own as the essay on Sarah Battle or that on Roast Pig. Still he has given us the Vinkhooms and Weathercock papers from *London*, and this is of itself a sufficient boon to prevent us from grumbling any more at the details and setting of the gift.

Opinion has hitherto differed with a curious divergence as to the actual literary merits of the only critic who actually developed the murderous capacities which (if we may believe some authors) underlie the critical temperament. His contemporaries—the very best of them—thought very highly of Wainwright. Lamb has left not merely various kindly references to him, but a distinct and categoric statement that his prose was "good." Since that time, however, the horror arising from the crimes which he certainly committed, while for some not wholly explicable reason he was never punished for them (though he suffered for a comparatively harmless forgery by which he merely obtained irregular command of his own property), has rather affected judgments of his purely literary work. That work is undoubtedly peculiar in character, uniting as it does the archaic affectations of Elia with the foppery of the then nascent dandy school. Yet it is, after a very brief perusal has initiated the reader into the secret of the mannerism, clear enough why his friends thought much of him. Not merely is the matter of his art judgments singularly good, but their manner, despite all its tricks and fripperies and egotistic impertinences, is far from unattractive.

Wainewright writes as the contributors to society journals nowadays would like to write, but cannot, with a happy affectation of coxcombry which is not ill-bred, and which does not exclude the possibility of the writer having brains as well as spirits and knowledge of the world. Here is a typical passage:—

"Forthwith WE (Janus) sneaked home alone—poked in the top of our hollow fire, which spouted out a myriad of flames, roaring pleasantly, as, chasing one another, they rapidly escaped up the chimney; exchanged our smart, tight-waisted, stiff-collared coat for an easy, chintz gown, with pink ribbons—lighted our new, elegantly gilt French lamp, having a ground-glass globe, painted with gay flowers and gaudy butterflies; hauled forth Portfolio No. 9, and established ourselves easily on a Grecian couch! Then we (Janus) stroked our favourite tortoiseshell cat into a full and sonorous *purr*; and after that our muse or maid servant, a good-natured, Venetian-shaped girl (having first placed on the table a genuine flask of as rich Montepulciano as ever voyaged from fair Italia), had gently but firmly closed the door, carefully rendered air-tight by a gilt-leather binding (it is quite right to be particular), we indulged ourselves in a complacent consideration of the rather elegant figure we made, as seen in a large glass placed opposite our chimney mirror, without, however, moving any limb, except the left arm, which instinctively filled out a full cut glass of the liquor before us, while the right rested inactive on the head of puss! It was a sight that turned all our gall into blood! Fancy, comfortable reader! *Imprimis*. A very good-sized room. Item. A gay Brussels carpet, covered with garlands of flowers. Item. A fine original cast of the *Venus de Medicis*. Item. Some choice volumes in still more choice old French maroquin, with water-tabby silk linings. Item. Some more vols., coated by the skill of Roger Payne and 'our Charles Lewis.' Item. A piano by Tomkisson. Item. A Damascus sabre. Item. One cat. Item. A large Newfoundland dog, friendly to the cat. Item. A few hothouse plants on a white marble slab. Item. A delicious melting love-painting by Fuseli: and last, not least in our dear love, we, myself, Janus! Each and the whole, seen by the Correggio kind of light, breathed, as it were, through the painted glass of the lamp!!! Soothed into that amiable sort of self-satisfaction, so necessary to the bodying out those deliciously voluptuous ideas, perfumed with languor, which occasionally swim and undulate, like gauzy clouds, over the brain of the most cold-blooded men, we put forth our hand to the folio, which leaned against a chair by the sofa's side, and at hap-hazard extracted thence—Lancré's charming 'Repas Italien' T. P. le Bas, sculp.

'A Summer party in the greenwood shade,
With lutes prepared, and cloth on herbage laid,
And ladies' laughter coming through the air.'

L. HUNT'S *Rimini*.

This completed the charm. We immersed a well-seasoned prime pen into our silver ink—stand three times, shaking off the loose ink again lingeringly, while, holding the print fast in our left hand, we perused it with half-shut eyes, dallying awhile with our delight."

We do not remember to have seen it noticed, but, if Thackeray was not familiar with the quaint extravaganza entitled *The Delicate Intricacies*, we have lighted on a very singular instance of accidental anticipation. Elsewhere Wainewright is obviously and sometimes almost avowedly a follower of Sterne; here he is distinctly a forerunner of the *Roundabout Papers*. We do not notice

that he anywhere acknowledges acquaintance with Diderot's *Salons*, but that he must have possessed such acquaintance is beyond a doubt. On the whole, it is not difficult to take his literary measure. He was one of the numerous persons who are spoilt by amateurish addiction to art. If he had been driven to write regularly for his bread his affectations would soon have been knocked out of him, and a great deal of good work would probably have been the result. As it was, with immensely expensive tastes, he had for some time the opportunity of gratifying those tastes more or less legitimately, and was not regularly enough employed on literary work to feel the effect—specially salutary to men of his temperament—of being in harness. Hence his work is small in quantity and, to a certain extent, crude and patchy in quality. But the best patches are very good, and show rare aptitude in a special kind. An examination of his tastes would lead us too far. There is an odd tawdriness about some of them which reminds one of Edgar Poe, another pupil of Wainewright's on whose pupilship we would stake something. Unfavourable circumstances of time and fashion, and the want of discipline, which was Wainewright's great bane, probably account for this tawdriness. But this volume will, we think, convince all literary tasters that those who relished Wainewright were not in principle wrong.

GEORGE SAINTSBURY.

The Life of the Right Reverend Samuel Wilberforce, D.D., Lord Bishop of Oxford and, afterwards, of Winchester. By A. R. Ashwell, M.A., late Canon of the Cathedral and Principal of the Theological College, Chichester. Vol. I. (Murray.)

THERE is no surer way of misleading people than by speaking the truth. This is an axiom in diplomacy, and Bishop Wilberforce's life confirms its soundness. Throughout his career he was the object of suspicion. Whatever he said or wrote was supposed to contain some hidden meaning at variance with its outward expression. His actions were attributed to deep design or tortuous policy. He was accused of inconsistency both as an ecclesiastic and a politician, and described as one who was by turns a High Churchman and an Evangelical, as the exigencies of the moment might determine, and who shaped his course solely by the motive of expediency or the love of popular applause. Some few (including those who knew him best) judged him otherwise; but this was the verdict of the public at large, which was unable or unwilling to comprehend a character in which singleness of motive and versatility of power were marvelously combined.

The publication of selections from the Bishop's diaries will do more to correct this false estimate than can be effected by the expression of mere individual opinion. For the analysis which he therein from time to time makes of his conduct must be either true or false. If true, then it is obvious that, though like other men he might err from defective judgment, he sought ends by the purest means; if false, the further question arises whether it was

consciously or unconsciously so. We can hardly accept the former alternative, for even the worst enemies of the prelate would forbear to accuse him of deliberately placing upon paper, under cover of a confession to a God which judgeth in secret, what was nothing less than a lie. But might he not deceive himself in the matter, and, without deliberate purpose, accustom himself to view his own conduct in the light in which he desired others to see it? It would certainly be rash to limit anyone's powers of self-deception; but, in the case of a man like Bishop Wilberforce, conspicuous for clearness of sight in other matters, it is difficult to believe that he became blind so soon as his eyes were directed inwards. It is far easier to suppose that he knew more about his motives than those could know whose judgment was based upon his conduct only. It is far more likely that he was swayed by a number of considerations—that his actions were the result of mixed motives—than that his life was controlled by one single master-passion, which enslaved his conscience and led him to play the hypocrite even when the eye of man was not upon him. Our own conviction, therefore, is that Bishop Wilberforce was a man of genuine truth and honesty, and that on those occasions when his conduct seems to have been inconsistent the inconsistency was the result of that progress towards larger thoughts and more liberal dealings which must ever be the mark of a mind which grows with the times in which it lives. Brought up in the straitest sect of the Evangelicals, confronted at a time when his feelings were stronger than his judgment with a religious movement full of good and evil, possessing an ensnaring versatility of gifts and a keen appreciation of the good-will of those around him, the marvel is that he became what he did become. The marvel is not that in a life more full than most men lead he made some mistakes which he himself was the first to deplore, but that he was able to preserve throughout a mind well balanced and a lofty soul. His biographer has, we believe, formed in the main a true conception of the Bishop's character, and one which will stand the test of the minutest investigation. He does full justice to his unusual power of sympathy, his warm affection, his intellectual interest in every subject, and observes with justice—

"It was thus that Bishop Wilberforce literally 'turned every way' and found some point of contact with almost everyone; so that the very richness of his mind and character led in some cases to a suspicion of unreality. The majority of men fail to realise whatever lies beyond their own horizon of character and experience, and, lacking the divine gift of sympathetic imagination, they have no other standard by which to estimate their fellows than their own knowledge of themselves. Thus all men of wide natures encounter inevitable misconception; and the writer has been often amused with looks of unwelcome surprise on the faces of men with whom the Bishop had been in close conversation on matters within their own range and ken when they saw him instantly absorbed with equal completeness in discussing infinitely wider topics with the next person to whom he spoke."

We have been led to say so much upon the Bishop's character that we have left

ourselves little room to follow the details of his active public life. But we hold that it is beyond the reviewer's scope to present a succinct version of what the book itself tells at length. For just as the brief announcements of the telegraph rob of their interest the fuller intelligence that follows them, so does a summary inflict a positive injury upon the book from which it is derived. We appreciate Canon Ashwell's work too highly to wish it to suffer by such treatment, and accordingly have thought that we shall best discharge our duty to him and to our readers by indicating the contents of the volume, and expressing our regret that the hand which penned it is now for ever at rest.

Samuel Wilberforce was born at Clapham Common on September 7, 1805, and was the third son of William Wilberforce. Canon Ashwell traces the first forty-two years of his life—a period embracing by far the most important part of his career—and had arranged the materials for two further volumes, which would carry on the biography to the year 1873, when, in the plenitude of his powers, the Bishop was removed from the world by death. The writer adduces reasons for regarding the section of the Bishop's life with which this first volume is concerned as complete in itself. The reasons do not seem to us to be very clearly expressed, nor are we able to recognise in the Hampden controversy (with which the volume terminates) a turning-point in the Church's or the Bishop's history. The part which the Bishop took in that unfortunate affair was not regarded with satisfaction even by his best friends, and was certainly open to misconstruction. Perhaps Canon Ashwell would have done better to have given to it less prominence. But, with this exception, the contents of the volume are singularly interesting. We have a charming picture of Samuel Wilberforce's early training in a home where the good influence of its head was sensibly felt. Then comes the busier life at Oxford, followed, in rapid succession, by his marriage and ordination. Much space is rightly given to an account of Wilberforce's experience as a parochial clergyman, and here the narrative teems with passages of great interest and with many characteristic anecdotes in which his readiness, his humour, his wonderful versatility, showed themselves. But it is as a bishop that Samuel Wilberforce will ever be remembered. No doubt he did his work well in the numerous capacities in which he served the Church before his elevation to the episcopate at the early age of forty; but the way in which he discharged the higher functions in times of unusual difficulty attracted universal attention. It was not merely that he was an active and eloquent prelate displaying in a larger sphere the gifts of language and the grasp of business details which had brought him to the front at Winchester and Westminster. He quickly showed that he possessed administrative powers of the highest order, and was determined to employ them in making his diocese of Oxford the model diocese of England. This he did, first of all by setting an example of untiring zeal to his clergy, and then by attaching them to himself by the bond of sympathy, and, through his rare insight into character, finding for each

the most fitting field for the exercise of his special talent. Whether the title "great" is to be conceded to such a man is perhaps an open question, but it must be allowed on all sides that no prelate has left so distinct a mark upon the Church in recent times, and that the void created by his death still remains unfilled. CHARLES J. ROBINSON.

Disguises: a Drama. By Augusta Webster. (C. Kegan Paul & Co.)

Rhymes and Legends. By Mrs. Acton Tindal. With a Prefatory Memoir. (R. Bentley & Son.)

To succeed in writing a genuine drama is, it would seem, one of the impossible things. Before Mr. Wills had his poetic dramas acted, there was a somewhat settled opinion that anything durable by a sufficient, and sufficiently numerous, audience could not be done by a modern hand. This aphorism of criticism has had, like other articles of belief, gallant attacks upon it lately. Mr. Gilbert's fairy legendry and allegorical realism were most promising movements towards sweeping away the charge of impotence from our drama. With these two gentlemen at work, the matter looked the more hopeful, because they were in actual, practical connexion with the theatre. It may be amusing and helpful for their writers to make dramas or dramatic poems for the study; to those whose feet are grounded on fact a drama is nothing if it cannot be acted. It is, perhaps, for this reason of insufficient acquaintance with the boards that Mr. Tennyson in his dramas has failed to do anything effective.

Again, the feeling that there is a forlorn hope to be volunteered about grows on the most sanguine; and it is with interest one meets in the field so good a writer of verse as Mrs. Webster. That she has succeeded where so many have gone wrong it would be pleasant to be able to affirm. Perhaps the highest word for *Disguises* might be to say that it has enough life in it to interest a small, somewhat cultivated audience. There is no humour in it; there is a want of firmness in the plot, though it is worked out consistently; but the great want is that of dramatic passion. Fine sentences of the sententious kind occur ever and anon, but there is none of the fire that catches as it burns and burns as it catches. It is true that there is always much of this that is the proper province of the actor, but he cannot assume the thing of which he gets no hint. This drama has the pastoral spirit, not the dramatic; and the interspersion of lyrics, some of them of considerable beauty, only adds to this conviction. Some of the situations are so obscure that even a reader has to go backwards and forwards searching what they may fully mean. Now, drama being addressed, and properly, to the average intellect, it is bad art to play with situations, and vital ones, as if they were refined innuendoes, only to be discerned by the keenest, most cultivated wits. With all sympathy for requirements of sentiment and plot, no one who has sound judgment can admire what does not strike its aim. Mr. Irving, with the true perception that an artist often unconsciously has, put it down that the usefulness of the drama is, and has

always been, mainly for the many, and for those of like culture and progress with them. A dramatist who forgets this works in a corner, and cannot complain if he or she may be overlooked. But that it may be said "by book," is not the swoon of Gualhardine caused by too far-fetched or too little obvious a cause? And this is not a solitary instance. Mrs. Webster seems oftenest writing for the calm of a rather philosophic drawing-room. Her really wise and charming sayings, it is to be feared, would be lost even in the intellectual atmosphere of the London School Board if she should experiment there in such "unreasons" as she says are "fair ladies' eloquence." No doubt, she will "truck" there "for sober sense and use." In any case, she has the poetic experience to help her, that honour comes rather posthumously, if she find that the generous reformers in School Boards, as elsewhere, must wait for posterity for their full fame. So good a poet devoted to "sober sense and use" may be cause of regret to Bohemian *littérateurs*, who are wicked enough not to value public dignities before private skill.

But if we cannot allow that this drama is an addition to English dramatic successes, it is impossible to deny the thoughtfulness, the *finesse*, often to excessive quaintness, the culture, the literary skill, that appear throughout the volume. The translator of Greek plays, and a wide reader of the poets, Mrs. Webster shows marks of only too much sympathy with them. It is a real critical objection to her work, that she uses, as one example of several such, Dante's "forward foot" for the help of one of her characters; and in the scene of Aubrey with his mother, it is impossible to forget the similar one in *Hamlet*. It is a final test of true dramatic feeling if a dramatist allows even for a moment a memory of this kind to disturb his or her own special vision. No one caught up to the dramatic heaven can possibly be an imitator. Some of the words this lady manufactures are also tests of her dramatic weakness. Who could enjoy as expressive such words as "asquawk," "painfully"? These do not come but of the study, and they are not its best products. Her use of the word "foul" is objectionable exceedingly. To say that *Disguises* can be read a second time with much more pleasure than the first is a just tribute to the literary ability of its author, who has already gained an honourable place among present writers; but this is hardly a testimony to its dramatic power. It has all the nature of a study: the paleness, the correctness, the over-nicety, and the mosaic of memories of other writers. This is not the field where Mrs. Webster's undoubted powers can get their fullest exercise, and it is to be hoped she will find time to "tell" some other "thesis" yet which may fulfil her fine promise of several years ago. Of *Disguises* she has no need to be ashamed or the opposite. Its good bits could be picked out by hundreds, but these do not make a true play, however numerous. To quote from a drama would be the poorest of all compliments to its artistic unity.

About Mrs. Tindal's *Rhymes and Legends* the proverb *Nil de mortuis nisi bonum* warns us. It could be proved perhaps that this,

like most proverbs, ought to be read by contrary, the feelings of the living being the right and only subject of anxiety to criticism. Charmingly sympathetic woman she must have been, and, in the circle of friends, of essential importance; but there is nothing in this volume of value to the world of art. It is a book of fine impressions, literary, moral, and religious; but there is no executive shape in any one poem of the book. It is full of generous thoughts and of most womanly aspirations after happiness for everyone in this and all other life, but they are such as prose can express better than rhyme. That the volume may be readable to very many so-called lovers of poetry need not be doubted. There is a wide world of readers who think that measure and sound and vagueness are the sole characteristics of poetry. The foam is foam; and it is fact, let it be remembered; and it has beauty, though not much reality: therefore, there should be no rash condemnation of things of this kind that may not have truly poetic form to preserve them from soon dying. Mrs. Tindal's friends may well be proud of their cultivated and refined relation. It is one thing to have such a memorial of her, no doubt a good one; it is another to demand the verdict from artists that this is genuine work in their department. "The Cry of the Oppressed" is the strongest piece in the volume, and it is nearly a piece of art. The muse that awakes at contemporary events, such as "The Hartley Colliery Accident," is not of the true quality. Excess of sympathy is as destructive of art as too little of it. Floating on the present, as on facts of the daily newspaper, is not the way of poets. Let, however, the chill, if beneficial, air of public criticism make Mrs. Acton Tindal's memory but the nearer and dearer to the friends who had the high privilege of her delicate and cultivated companionship.

The facts of the "Prefatory Memoir" are interesting, but the criticism is of the kind from which to be saved. T. SINCLAIR.

NEW NOVELS.

Lily of the Valley. By Mrs. Randolph. In 3 vols. (Hurst & Blackett.)

Edna: a Tale of the Babylonian Captivity. By Julian St. Clare. (Charing Cross Publishing Co.)

Hugh Heron, Ch. Ch.: an Oxford Novel. By the Rev. R. St. John Tyrwhitt. (Strahan & Co.)

Marie; or, Glimpses of Life in France. By Annie Raine Ellis. (Bell & Sons.)

IMITATING the sensible practice of certain stud-farms, Mrs. Randolph christens each of her literary offspring by the name of a species of the same genus. Such names should be perfectly arbitrary; the attempt to work into each book some desperate reference to its floral title is clearly a mistake. Being first in the field, she has naturally monopolised the wild flowers as the prettiest set of titles, but there remains no lack of specialities—the hothouse, for instance, or the kitchen garden—for even *Cauliflower* or *Onions*, if they only helped us to remember the author, would be better than the weak alliterations in vogue. It must, however, be owned that *Lily of the*

Valley justifies its name in its modest disproportion of flowers to leaves. There is really so little of it that we could easily have compressed it without loss into half a volume. But in fairness let us add that if we had then been challenged to expand it again without adding to it, we should utterly have failed in the art where Mrs. Randolph is supreme, for the literary Penelope who deludes the suitors with the semblance of activity and of daily progress, whose shuttle flies so deftly, but to so little purpose, is an artist essentially feminine. Since her last work, *Genista*, Mrs. Randolph has taken a false and fatal step, from the good old-fashioned improbability of incident to improbability of conduct—a distinction, by-the-way, which too many novelists ignore to their hurt. It is not the vagaries of fortune which offend the reader, so long as the worthy heroes and heroines do not tamper with her wheel; but when, on purpose to tempt Providence, their wisdom stoops now and then to folly, and their virtue to tricks, we dismiss with incredulous contempt, if not with a certain spiteful triumph, these pretentious personages who fall so far beneath our feet from heights so far above our heads. This Lily and her lover, for instance, owe the privilege of tragic experiences entirely to their persistent device of burning, losing, or forgetting addresses. After a two years' heartrending separation, due to these causes, during which Lily hides herself as a governess under a false name, and the artist resides in Italy—of course, insanely forbidding any letters to be forwarded—they meet by chance in Kensington Gardens, and arrange, not only a speedy marriage, but a new complication. "Here is my address," he says, at parting, "write to me every day. Ah, here! the only card I have. If I am run over going home there will be nothing to identify me, Lily; think of that!" Need we add that at the first crossing, absorbed in her departed vision, he heeds not the impending furniture van, and is carted off to the hospital with a fractured skull; or that Lily, on her side, contrives to lose the card before she gets home, where she is promptly turned into the streets on the undeniable charge of kissing a young gentleman in the public park; or that she is rescued in a fainting and famishing condition by a lady of rank, who turns out to be her own aunt; or that the lovers, severed as the poles for another volume, meet in the end, and regale one another with the usual tedious unravelling of their own misunderstandings? The main plot of the book is more unusual, if rather painful. A little girl, Lily Kinnaird, the child of an insane mother, is drowned on the voyage from India. By a mistake, her playfellow, Lily Dalrymple, is substituted for her, and handed over to an eccentric Mr. and Miss Kinnaird, who, dreading this hereditary insanity, bring her up in the cloistered seclusion of their walled park, within which no word of love, spoken, written, or printed, is allowed to intrude—at least, until a lover chooses to creep in by a wicket gate, and prove in a single interview that "stone walls do not a prison make." The subject of the first volume is therefore much the same as that of the *Golden Butterfly*; but the treatment, if inferior in vigour and originality, is far more adequate to the

theme, both in delicacy of sentiment and grace of expression. Indeed, it is not for the first time that we felicitate Mrs. Randolph upon her style, which is so even and harmonious that even this new work, poor as it is in matter, will be read with satisfaction.

Of *Edna* we do not pretend to have read much more than the Preface, where the author hints that, the newspapers having been exercised a good deal lately about the "fertile plains of the Mesopotamian Valley," he has lost no time in striking while the iron is hot. That there exists a public which can grasp the connexion between the Decree of Cyrus and the late Turkish Convention is painfully clear, as the work has reached its third edition. No doubt, as the author observes, "the revered men of this period were indeed—to borrow the words of a great authority—men of like passions with ourselves;" but we were hardly prepared to find their speech at once so like and so unlike our own. The soliloquies, for instance, of "that strangely composite priest Assur" recall the less lucid moments of Jean Paul rather than of Nebuchadnezzar. The descriptions are naturally of that voluptuous exuberance peculiar to the Scriptural novel; Belshazzar's feast might indeed have been painted by a guilty guest at that "pandemonial orgie" (*sic*), or by one of the dancing girls—"not mere balli [*sic*] dancers, but educated ladies who held a high place in Egyptian society, who coupled with their terpsichorean accomplishment," &c. These pages, rich in absurdity, are headed by a fair frontispiece, in which their whole scope and character are presented, as it were, under a type or symbol. This is inscribed "The Temple of Baal or Tower of Babel." This fabric, so stupendous, so airy, so fantastic—in short, so Babylonish—merits a word of description. Its architect—whether Nimrod or Nebuchadnezzar matters not—has adopted a style which we may call Prophetical Eclecticism. The base of the structure, whose main outline is that of a Burmese pagoda, is borrowed from the Coliseum; upon this inclined arcades of a Tay Bridge character form a series of *perrons*, a neat little Queen Anne residence adorning each intersection. Higher up more Tay Bridge, winding in a vast spiral dotted with small objects, apparently railway trains, if they are not more Queen Anne houses. Still higher frowns the Castle of St. Angelo, enriched with good Romanesque work, supporting at about the height of Snowdon the familiar buttresses and pinnacles of Mont St. Michel. We must not forget the front door—an arch of Titus flanked by two of Cleopatra's needles—not the handsome Italian belvederes on the second floor. In the foreground lies Babylon the Great, represented by two Hottentot huts of the inverted pudding-basin form, whence issue goodly Babylonians—among whom we fail to identify the Pope—who point with pride, as well they may, to their religious edifices. This Babel of Styles as well as of Tongues is a really ingenious contribution both to the theory and history of art.

We cannot but regret the form in which Mr. Tyrwhitt has written his reminiscences of Oxford. As these, he tells us, "extend over more than thirty years, various anachron-

isms have been indulged in, which are retained, to exercise the ingenuity or the memory of old Oxford men." But as the book will be popularly accepted as a picture of the Oxford of some particular date within that period, if not of the present day, we are bound to observe that, though each scene may have been true of its own day, the university life which they depict as a whole is one which never has, and never could have, existed. To crowd into the three years' career of *Hugh Heron* all the movements of event and of thought at Oxford in which Mr. Tyrwhitt has taken part is as reasonable as to combine the whole of English history in a fancy sketch of the present reign. His long experience, varied recollections, and strongly marked views would, we think, have fully entitled him to attention without the ensnaring aid of fiction. Some excellent things he says excellently, when he is quite serious and much in earnest; and upon the aim and method of the university as a training place for barbarians we must own ourselves personally among the minority who share his views. The great defect of the book is, however, the free use of Oxford and sporting slang of various periods. It may be unreasonable, but it is surely only natural, to be shocked at the slang in use before our own days. The jargon of Miss Burney's horsey young men, or of Verdant Green's set, was no doubt admired in its day as sharp and genteel, but we can hardly realise the fact now if we try. Those, however, who protest the most sincerely against Mr. Tyrwhitt's form and style will, we feel sure, be those who will at the same time do fullest justice to his genuine enthusiasm, ripe culture, and generous love for and striving after all that is best.

Marie is only one of Bell's Reading Books for Schools, but it deserves more than a passing notice among the schoolbooks. Children will indeed learn more about French life from it than from a library of geography and history; but it requires a grown-up taste satiated by modern fiction to appreciate fully this homely and unvarnished chronicle. *Marie* is an average respectable servant-maid of the old school, who attends a middle-class master and mistress during a sojourn in France, where she uses her eyes well, and notes down facts and impressions with a freshness and simplicity which are altogether charming. If the book be not an autobiography, or at least taken down *verbatim* from Mary's lips, the authoress has shown marvellous art in catching the blunt, steady, observant, and shrewd tone of the capable maid-servant. We shall hope to find out the truth upon this not unimportant point. If there were space a few passages of true English humour might be quoted. The old aunt is excellent, who insists on taking her pet donkey upon the tour, and, finding that travelling does not suit him, stays on the way at Havre till his death, tending his infirmities, and playing cards with her landlady. Mr. Lalor, the genteel Irishman, riding his favourite mare through France, a sort of knight-errant warring with *douaniers* and hotel keepers, is also capital. The descriptions of the towns, too, remind us more forcibly of the places than anything we have

read elsewhere. Those who agree with our reasons for liking this little book are sure to like it excessively; those who are not content with prosaic simplicity, however truthful, will call it poor stuff.

E. PURCELL.

RECENT VERSE.

Hine Moa, the Maori Maiden. By J. E. Ollivant. (Mowbray.) This is a poem of no great length, written in verse of the *Hiawatha* brand, on the basis of a New Zealand legend. The extreme facility of the style has long caused it to drop out of favour with readers of poetry who care for something more than improvisation, but Mr. Ollivant will compare not unfavourably with most of Longfellow's followers. He has, moreover, given his book an additional interest and value by joining to his verse copious notes and appendices on what Col. Haymerle would call *Res Novo-Zealandicae*, the fast disappearing fauna, flora, customs, &c., of the Archipelago. A short time may thus be spent on the book with more pleasure and profit than on most volumes of minor verse.

Original Readings. By R. Henry. (Newman and Co.) These readings deserve the praise given to them in a short commendatory epistle given to them by Mrs. Stirling, who has been, we are told, among the readers. They are not entirely verse, though the majority are. Some of these latter, perhaps most of them, are of the domestic affection kind, which is supposed to be effective at readings, and hardly claim to be treated as literature. A very effective medley of prose and verse, entitled "St. Valentine," seems to have been written for Mrs. Stirling, and most people can guess how admirably that accomplished artist would counterfeit Miss Lucretia. A little scene called "Fast Friends," with two personages only, might be made very good in a drawing-room, and so might the comedietta of "Lady Helps." Altogether, Mr. Henry would seem to possess considerable ability for this sort of work, and might, we should think, aspire to something better in the way of dramatic or semi-dramatic composition.

The Syrens, and other Poems. By Mary Ann Jevons. (W. Kent and Co.) This is a very small book of verses which seem to have been composed at very long intervals. With so much breathing-time Mrs. Jevons might perhaps have turned out something a little more *soigné*. For instance, let us take her first poem's first stanza:—

"Look down—far downward. Are not these the
sirens?
Do not their white arms gleam?
Here wavering sunbeams light the depths of
ocean
Like some sweet doubtful dream."

It must be clear that a single rhyme is not sufficient for so long a stanza, and that the ear distinctly demands another in the first and third lines. Similar "ungirtiness" is manifest elsewhere, while the novelty and beauty of the thought are seldom sufficient to compensate for the lack of precision and elegance in the form.

William of Normandy: a Play, and Poems. By Robert Mitchell. (Eppingham Wilson.) Mr. Mitchell's work is of a kind not very easy to criticise. It is careful enough in design and execution, and has a certain old-fashioned plainness of diction which is not altogether unattractive after the "intensities" and affectations of the day. Some of the "Crimean Sonnets" which close the book and mark the date of at least part of its composition are by no means unworthy perusal. But, on the whole, the book must be pronounced against when the one infallible test, the question, Has this, or has it not, distinctness of savour? is

applied to it. "William of Normandy," we may mention, is a long and elaborate play with an extensive list of characters, and testifies to much diligent reading of Shakspere and other standard dramatists on the part of its author.

The Juvenile Poems of Joseph S. Fletcher. (Published by subscription.) There is an oddity in the title of this little book which will strike most readers. The "Juvenile Poems" of A. B. is a title generally adopted by A. B. when he has written poems that are not juvenile and wishes to mark the distinction. Mr. Joseph Fletcher, it appears, has not reached the age of seventeen yet, and he would therefore seem to have taken time rather by the forelock in this designation of part i. before part ii. has come into being. Regarded as exercises, these *juvenilia* are not unworthy some attention, principally because the models upon which they are *calqués* are good models in themselves and not often studied nowadays. Mr. Fletcher has chosen Milton and Byron as his great exemplars, and in part his themes also. His work is as yet purely imitative, but it displays a certain amount of literary skill.

The Pirate Ship, &c. By David Blyth. (Edinburgh: Edmonston.) In point of composition this is rather an odd book. Forty years ago, it seems, there died at Dundee a certain David Blyth, who came of "kenned folk" in the metropolis of jute, and was for most of his short life—he died at the age of twenty-eight—a sailor in the merchant service. David left certain MS. poems, and these lead the van in this book. But other members of the Blyth family have, it seems, since been made poetical by the gods, and a selection of their work forms an Appendix which is not the least bulky portion of the book. David's poems are written in the literary English of the early part of this century; the others mostly, though not wholly, in Scotch. "The Pirate Ship" manifests a certain literary capacity, and here and there are some strong lines. This quatrain of "Advice to a Critic," for instance, is not contemptible either as verse or sense:—

"Give the advantage of thy better taste
To mend what's badly done or done in haste;
Commend with pleasure, but condemn with pain,
Faults may be mended if we try again."

The volume as a whole must be said to be likely to be of greater interest to persons of the name of Blyth than to outsiders, but it certainly manifests a good standard of ability and culture in the family which produced it.

Wet Days. By A Farmer. (C. Kegan Paul and Co.) It is not surprising that any farmer nowadays should be in a bad temper, and that a farmer who habitually, as the author of these poems tells us is his practice, indulges his muse on wet days only should take a gloomier view even than other agriculturists. We doubt, however, whether mere ill-temper is a specially poetical mood, and ill-temper, we fear we must say, is the prevailing characteristic of this book. The author seems to be, like the *Père Duchêne*, in a perennial rage. He is angry with the poets who write in clichés, with the critics who praise those poets, with the rector of the parish who does not come and see him often enough, with the tutor at Eton who, as he thinks, did not teach his young ideas to shoot twenty years ago, with Mr. Tennyson and Mr. Browning because they will not write what he considers songs. When he is not scolding he meditates in a melancholy manner upon various riddles of the painful earth. We should feel rather inclined to rechristen the book—"The Blues" by A Grumbler. Yet this farmer is not devoid of some faculty of verse, and has a frequent nobility of thought. The following short poem, dealing with the well-

known privilege attached to the title of King-sale, is worth quoting:—

"Day yields to day in this calm place,
Years are but days that I retrace;
As yet no change they bring.
And here, life's furious battle over,
I, Courcy, lie, who once might cover
My head before a king.
"Still would I differ from the living,
If rinces were like honours giving
To men in fight who shine.
Since now few doff their hats for love
Of king below and God above,
I, Courcy, would doff mine."

THE Poems of the late William Frank Smith deserve the second edition in which they are now presented (Smith, Elder and Co.), accompanied by a short, but very interesting, memoir of the author by Dr. Pye Smith, and by a specimen of his more professional work in the shape of a lecture on medicine. Mr. W. F. Smith was one of those men in whose case it is, to use the vulgar phrase, a toss-up whether they settle down to literary or to professional pursuits. The profession of medicine finally won Mr. Smith, and kept him till his death, at the age of forty. But, at little more than twenty-nine, he produced a volume of poems which, with some additions and omissions, is here reprinted, and which was such as to leave traces in the memory of those who read it of a very different kind from those left, or not left, by the usual minor poetry of the usual minor poet. "The Cilician Pirates," a poem which, unless our memory deceives us, first appeared, with an illustration, in some periodical, is by no means Mr. Smith's best work, but it is among the most characteristic of its author's bent. That bent led him to produce vivid fantasy-pieces of the pictorial kind not altogether unlike those in which some of the later poets of France, and especially M. Leconte de Lisle, have excelled. The triad of poems, "The Believer," "The Thinker," "The Worker" (St. Bruno, Spinosa, and the alchemist Cornelius), are remarkable examples of the style, and, what is more, they are full of originality, though partially read students of poetry may here and there think that they detect an echo of Mr. Browning. The mystical pietism and religious melancholy of the "Saint Bruno" is particularly well rendered. As the merit of Mr. Smith's verse lies rather in the complete presentation of the several pieces than in any scattered beauties, he is not a very easy author to illustrate by quotation, but the following lines may perhaps not unfairly represent him. Even here, perhaps, the mutilation is hardly fair, for the whole poem, "The Idol," is a remarkable one. Yet in one respect Mr. Smith will gain, inasmuch as one terribly bad rhyme, "wars" and "laws," mars the earlier stanzas. The Idol muses over his deserted fane, and has already described its former magnificence:—

"The slowly rising sand
Hath reached my sceptred hand.
The cruel carion birds have driven wholly
The Ibis half divine
And the crane from out my shrine;
But the jackal comes by night, and the scorpion
slowly
To my very lap hath crawled,
Unabashed and unappalled
By my solemn eyes, and there hath dared to hatch
her brood unholy.
"But the temple roof above
I watch the stars I love;
For a time they pass away, and in their room
Other constellations burn;
Yet in cycles they return
Through the void again benignantly to loom.
And in my stony ear
They whisper better cheer,
And solemnly and patiently I wait the change of
doom."

The last stanza well illustrates the strength and weakness of Mr. Smith's work. He is frequently deficient in attention to details of language, metre, rhythm, rhyme, and the like. But he is more than saved by the vigour, the freshness, and the poetical quality of his imagery and thought. A longer and steadier devotion to literature must have made him something more than a minor poet.

The Brook. By Sophia Lydia Walters. (C. Kegan Paul and Co.) No one capable of judging could mistake the merits of Miss Walters' "Dreamers' Sketch-book." But everyone capable of judging must have felt that the author was in great danger of being carried away by her own *copia verborum*. Her appearance so soon with a fresh volume of verse is therefore a sign of doubtful healthiness, and on opening *The Brook* the reader soon sees that his fears are justified. A stanza of Miss Walters own best expresses her attitude—

"I am so glad in wandering,
I cannot think—I only sing
Of life, of light, of everything,
And wonder what they mean."

This volume, like the former, is full of pretty and musical things. But, even more than the former, it is open to the charges of vagueness, diffuseness, and wordiness which not seldom loses sight of sense altogether. Miss Walters should impose upon herself an abstinence of at least a year from putting pen to paper.

Choice Poems and Lyrics. Edited by J. T. Ashby. (Relfe Bros.) This is a volume of school selections not worse, but perhaps rather better, than the generality of such things. To some of its critical remarks—for instance, to that which asserts that the present Lord Lytton is "one of the truest poets of the day"—exception may perhaps be taken. But the readers, or rather learners, for whom it is intended are not likely to pay very much attention to the criticism, and when they have learnt the text they will have stored their minds with no small proportion of the best things in English poetry.

NOTES AND NEWS.

THE Annual Register for the year 1879 will shortly be issued by Messrs. Rivington. With the present volume—the seventeenth of the new series—the Annual Register enters upon the 122nd year of its publication. This year is marked by the appointment of a new editor, and the new volume aims at preserving an absolutely impartial record of contemporary history compiled with more than ordinary care.

MESSRS. RIVINGTON will likewise shortly issue in two volumes a critical and devotional exposition of the Collects of the Day, by Dr. Goulburn, the Dean of Norwich; *Church Principles on the Basis of the Church Catechism*, for the Use of Teachers and the more Advanced Classes in Sunday and other Schools, by the Rev. Dr. Macbeth; and *Characteristics and Motives of the Christian Life*: being Ten Sermons preached in Manchester Cathedral, by the Rev. W. J. Knox Little.

SIX periodical publications are issued in Antananarivo, the capital of Madagascar. *Teny Sôa* ("Good Words") enjoys a circulation of 3,500 copies monthly; *Varylondrâhan-Tantely* ("Rice mixed with Honey"), a bi-monthly sale of 3,000 copies, this periodical being illustrated with engravings from the *British Workman*; *Mpanolotsaina* ("The Counsellor"), 700 copies quarterly; *Sakâzân'ny Ankizymadînka* ("The Children's Friend"), 2,500 copies monthly; the *Antanânarivo Annual* (in English), 700 copies annually; and the list is closed by the *Proceedings of the Malagasy Folk-Lore Society*, printed for private circulation.

THE American Spelling Reformers have started a journal, called the *Phonetic Teacher*, for discussing and disseminating their views, being apparently a new series of an older periodical of the same title. It is printed entirely in the alphabet of the American Spelling Reform Association, and will in future supersede the *Bulletins* of that body. The two numbers that have reached us contain articles on various points connected with spelling and pronunciation, a poem of Tennyson's, and other purely literary pieces. The journal seems likely to do good work in popularising the movement. It appears monthly, the publisher being T. R. Vickroy, 1117 North Twenty-fifth Street, St. Louis.

MISS BETHAM-EDWARDS' work, *Holidays in Eastern France*, an account of some months spent in the Jura, Franche-Comté, Seine-et-Marne, &c., is to be published in a French translation.

We learn from the *Tablet* that the continuator of Baronius' *Annals*, Father Generoso Calenzio, the learned Oratorian engaged upon the continuation of Baronius' *Church History*, has already six folio volumes of MS. ready for the press. They cover a period of six years, and comprise part of the reigns of Sixtus V., Urban VII., Gregory XIV., and Innocent IX. They contain a great quantity of unpublished documents, including about two hundred briefs of Sixtus V. The times of Clement VIII. and of Leo XI. will occupy six other folio volumes. Father Calenzio is the author of the Lives of Boniface VIII. and of Cardinal Baronius; of the *Esame critico letterario delle Opere riguardanti la Storia del Concilio di Trento*, of the *Saggio di Storia del Concilio di Trento sotto Paolo III.*, and of the volume of *Documenti inediti e nuovi Lavori letterarii sul Concilio di Trento*.

MR. H. SCHÜTZ-WILSON is the author of the article on "Eppelein von Gailingen" in the April number of the *Cornhill Magazine*.

THE number of applicants for tickets for M. Ernest Renan's Hibbert Lectures has been so great that, notwithstanding St. George's Hall will hold twice the number that the Chapter House would accommodate, there would be many hundred persons disappointed. Under these circumstances M. Renan has kindly consented to repeat each lecture on the morning of the days following those advertised, at eleven o'clock.

MESSRS. RIVINGTON have the following educational works just ready:—*Romeo and Juliet*, edited by the Rev. C. E. Moberly, M.A., forming a volume of the Rugby edition of Shakspere's plays; and *A Practical Greek Method for Beginners*, based on a Graduated Application of Grammar to Translation and Composition, by F. Ritchie, M.A., and E. H. Moore, M.A., masters at the High School, Plymouth. The aim of the work, which is at once a grammar and exercise book, is to secure a uniform method of teaching grammar, and to afford abundant practice in inflections, &c., at the time the grammar is being learnt.

THE Commission of the Archives of the Ministry for Foreign Affairs met for the first time on March 17. The new regulations were discussed in the most liberal spirit. English readers will be glad to learn that free access to all documents was admitted in principle down to the fall of the First Empire (1814). Access to those of later date is to be subject to the approval of the Commission, which intends to use its right of refusal with the very greatest reserve. At the next sitting the preparation of the catalogue and the publication of documents will be considered.

THE Record Office has just issued a new volume of the *Croniques et Anciennes Histories de la Grand Bretagne*, by Jean Waurin. We

need scarcely call attention to the merits of the new edition of this author, who is so valuable for the history of the fifteenth century. The edition published in France from 1858 to 1863 by the Society for the History of France is far surpassed by this of Mr. William Hardy. The latter more closely follows the only complete and important MS., which is in the National Library at Paris. It even gives the passages borrowed by Waurin from Monstrelet, Jean Lefèvre of St.-Remy, and other authors. The new volume contains an account of the events which occurred between the years 1422 and 1143.

It is proposed to form in St. Petersburg a society to be called the Society of Lovers of Poetry. Its comprehensive scope will be the study of Russian and foreign poets, both ancient and modern, including also attention to the arts of music and the drama. The society will undertake the publication of selections and translations from the more remarkable productions of foreign poetical literature, and of essays on the genius of their authors.

A POSTHUMOUS volume of the late Prof. S. M. Solovieff's History of Russia, forming the twenty-ninth volume of this elaborate work and bringing the History down to the reign of Catherine II., will shortly be published.

MR. FURNIVALL is printing from two of the Hengwrt MSS. of Mr. Wm. W. E. Wynne, of Peniarth, a fifteenth-century hymn to the Virgin by a Welsh poet in ordinary English spelling, and a phonetic copy of it by another Welshman, showing the Welsh pronunciation. "We scene the bright queene with cunning," appears as "Wi sin dde bricht qwin wyt hwnning," and "who wed such with a rich ring" as "hw wed syts with a rys ring."

A CONTRAST to the Oberammergau Passion Play, which is to be performed again this season, is thus described by a well-known Shaksperian authority in a letter to a friend:—

"Years ago I saw a Passion Play in Spain which was sublimely national. After the Magi had presented their gifts to Mary, who was seated beside a pasteboard manger surrounded by pasteboard oxen with a great deal of genuine straw about, at the tinkle of a little bell ballet girls in short skirts and pink tights darted from the side scenes, and, pirouetting around the group, finally struck an attitude with their hands over the cradle, and their elevated toes pointing to the audience. When the curtain went down, there were vociferous calls for the actors, and Christ appeared, leading Joseph and Mary, and bowed his thanks. It was deeply religious to the people, and many women wept."

A NEW volume by M. Girard de Rialle, entitled *Les Temples de l'Afrique et de l'Amérique*, has just appeared in the "Bibliothèque Utile" published by Germer Baillière. The object of this series is to render the new school of scientific and historical studies popular in France.

THE *Nation* states that, in token of the centenary of Channing's birth, the Unitarian Association will issue a new edition of his Life, by his nephew, the Rev. W. H. Channing, compressing it into one volume. Roberts Bros. also will publish *Reminiscences of Dr. Channing*, by Miss Elizabeth P. Peabody; another book about him by the Rev. Charles T. Brooks; and *Principles and Portraits*, by the Rev. Dr. Bartol.

A FAIRLY satisfactory Portuguese translation of Goethe's *Faust* has been made by a native of Funchal, Madeira.

IN view of the approaching contest for the American Presidency, there has just been published by Messrs. Robert Clarke and Co., of Cincinnati, a compilation, by Florien Gianque, of all constitutional provisions and laws of the United States relating to elections, the elective franchise, citizenship, and the naturalisation of aliens.

M. Léopold Delisle, Director of the National Library, will publish shortly with Messrs. Champion a new volume, entitled *Mélanges de Paléographie et de Bibliographie*. The points of scholarship handled in this miscellany are:—The Lyons Pentateuch, an uncial MS. of the sixth century; the St. Benigne papyrus at Dijon; the cartulary of Algare, Bishop of Coutances (about 1140); the book copied about 1250 at St.-Denis; the first works printed at Angoulême in the fifteenth century. An atlas with photogravures will render the work one of much value for the study of palaeography at these several dates.

THE *Revue Critique* states that F. Ingold, of the Oratory, will shortly publish an *Essai de Bibliographie Oratorienne*, and a work on *Le Jansénisme de l'Oratoire*.

M. TURQUET proposes to publish a *Revue des Sociétés des Beaux-Arts* on the plan of the *Revue des Sociétés Savantes*.

THE 150th anniversary of the foundation of the city of Baltimore is to be duly celebrated. Beside a public dinner (without which no celebration appears to be complete), the Maryland Historical Society recommend that a series of papers be prepared for publication by competent writers to illustrate the history of the city in every important particular from the date of its original settlement to the present time.

ON Tuesday next, April 6, Prof. Huxley will give the first of a course of two lectures at the Royal Institution on "Dogs and the Problems connected with them;" on Thursday, April 8, Prof. Tyndall will give the first of a course of six lectures on "Light as a Mode of Motion;" on Friday evening, April 9, Prof. Huxley will give a discourse on "The Coming of Age of the 'Origin of Species';" and on Saturday, April 10, Mr. James Sully will give the first of a course of three lectures on "Art and Vision."

UNDER the title of "The Household Library of Exposition," Messrs. Macniven and Wallace, of Edinburgh, propose to issue a series of volumes containing expository lectures on short books and connected passages of the Bible. The object is to place within the hands of the general public the best results of Biblical study, expressed in a fresh and readable form, and with direct Evangelical application. The volumes, which will appear at intervals, will be written by representatives of various Evangelical Churches. With the exception of two or three copyright reprints from periodicals, they will be entirely new.

"W. M." writes:—
"A paragraph in your current issue relating to our much neglected poet Philip Massinger reminds me of a correspondence which passed between the late Lieut.-Col. Cunningham and the present writer in 1869, when we interchanged opinions respecting certain doubtful passages in the received text of the dramatist in question. These rough notes I have still by me, and would be happy to place them at the disposal of any scholar who might think fit to re-edit Massinger's plays. Your reviewer says: 'A MS. sold in 1759 ought to be traceable now; but what of the MS. of *Believe as you List*, a reprint of which appeared in 1848, and of which nothing whatever has been heard since—at least so far as I can learn?' Lieut.-Col. Cunningham says in a letter now before me: 'I have found out too late [for his edition then published] that among the MSS. bequeathed to the British Museum by John Wilson Croker there is yet another play of Massinger's—the *Phileno and Hippolita*.' I have not been able, personally, to search for this missing work; but a friend who asked the library officials for tidings respecting it was told that they knew nothing of it. It may possibly exist in the Croker collection under some other title; at any rate, it is worth the looking for. William Gifford's notes on Massinger are fine examples of how to lash vanity, ignorance, and folly; but there is room for a reprint of these excellent dramas the annotations in which shall contain more information and less invective."

WE are requested to state that applications for prospectuses and tickets for Mr. Newton's Lectures on Greek Art should be addressed, not to Prof. Goodwin, but to the Secretary, University College, Gower Street, W.C.

MAGAZINES AND REVIEWS.

Macmillan's Magazine prints Mr. Freeman's address delivered in August last to the Archaeological Institute at Taunton, on "The Shire and the Gā;" it is really concerned with a subject familiar to Mr. Freeman's readers—viz., the reason why it is wrong to use the form *Somersetshire*. The Bishop of Carlisle gives a few pleasant reminiscences of the late Prof. Sedgwick, chiefest among which is the erudition and enthusiasm which he poured forth to save the old name of the chapel of Cowgill from being turned by the Ecclesiastical Commissioners into the awful form of *Kirkthwaite*; he actually succeeded in procuring a remedy for his grievance by an Act of Parliament. Mr. Bence Jones gives his experiences as an Irish landlord, which are more cheerful than the general accounts with which we are too familiar. The most interesting article is one on "Baksheesh," which gives a picture of Turkish administration, and suggests the dimensions of the task of reform which we have undertaken. The writer gives his experiences in obtaining from the Sultan a commercial concession for an English company; it took him nearly a year and a half, spent in constant intriguing with officials, and cost in baksheesh £20,000.

THE *Cornhill* contains an article on "Illusions of Memory," which is thoroughly interesting, and a happy example of scientific thought turned to popular uses. The story of "White Wings" goes on its slow way, the charm of it consisting, at least in the present number, in the straightforward shrewdness of the utterances of the Laird, who, though perhaps not so much individual as typical, is in some sense another character added to fiction. A new tale, "Mrs. Austin," is begun. It is written pleasantly, in quiet English, but it will be difficult for the reader to feel quite the sympathy which the writer seems to do with the fascination of an ingenuous youth of two-and-twenty by a mature widow of about thirty-seven. The reader may think that the youth was not particularly healthy in preferring this very accomplished person to his earlier friend, Tiny Vivian, who was simple, lithe, and eighteen. The preferences of novelists are interesting subjects of study, but perhaps it is too early to come to any conclusion on those of the distinctly clever writer who is giving us "Mrs. Austin." The talk is bright as well as natural.

REVIEW DE DROIT INTERNATIONAL. The third and fourth numbers of this periodical are of more than usual interest, inasmuch as they deal with several questions of international law which are not theoretical but are embodied in public treaties, and of which the treatment by the writers is essentially practical. The Congress of Berlin, for instance, is treated by Prof. Bluntschli in the fourth number with a largeness of view and a scientific grasp of the subject worthy of the reputation of the chair which he occupies in the University of Heidelberg. The professor concludes his paper by declaring the treaty which has resulted from the deliberations of the Congress of Berlin to be a charter of liberty for all religious confessions, and to affirm the principle that the freedom of religious worship is an essential condition for the admission of any new State into membership with the European family. Prof. M. F. Martens, of the University of St. Petersburg, in a very able paper in the third number has delineated with great skill and moderation, from the Russian point of view, the

relations between Russia and England in Central Asia, and he advocates the common action of the two Powers in the work of civilisation, their mission to civilise the half-savage populations of Central Asia being, according to his conviction, no chimera, but, on the contrary, a real fact and a task worthy of their combined efforts. Mr. Westlake, Q.C., in a subsequent paper in the fourth number, avows his complete accord with Prof. F. Martens in his view that a sincere agreement between Russia and England in a common Eastern policy is most desirable, and that this can best be brought about by the establishment of a common frontier. He rejects altogether, in common with Prof. Martens, the system of "buffer States" (*payes buffers*)—in other words, of small States interposed between great States in order to prevent any collision of the great States with one another; but he joins issue with the professor as regards the charge advanced by him against the British Government of a violation of faith towards Russia in the matter of Mr. Douglas Forsyth's communications at St. Petersburg with Prince Gortchakov. Both papers will well repay perusal by those who take an interest in the complications of Eastern diplomacy. M. Engelhart, late representative of France on the European Commission of the Danube, communicates a paper on the free navigation of the great rivers of Europe as provided for under the Treaty of Vienna of 1815 and the Treaty of Paris of 1856. His paper is intended to form a chapter of a greater work on the subject of the Liberty of River Navigation, and it raises several points which look as if they cast before them the shadow of coming difficulties. An interesting paper on Swiss legislation concerning the penalty of death for crime is furnished by Advocate Alfred Martin, of Geneva, from which it appears that the recent legislation of the Federal Council of Switzerland has repealed the article of the Federal Constitution by which the infliction of the penalty of death was altogether prohibited, and has enacted its prohibition in the case of political crime, leaving to the several States the option of free legislation in the case of other crimes. Prof. Bulmering, late of the University of Dorpat, has communicated a paper on the theory of maritime prize, which contains a very learned and comprehensive study of the subject to be submitted to the future consideration of the Institute of International Law. The proceedings of the last session of the Institute at Brussels, under the presidency of M. Rolin Jacquemyns, the Belgian Minister of the Interior, are briefly detailed, as well as those of the recent Conference of the Association for the Reform and Codification of the Law of Nations held in the Guildhall of the City of London, under the presidency of Sir Robert Phillimore. Prof. Fiore, of the University of Turin, has contributed an historical outline of the recent legislation of various European States for the punishment of crimes committed by their subjects in foreign countries. Various other communications touching comparative legislation will be found in the two numbers of this periodical, coupled with a bibliography of new publications on law, showing that the Review under its new editor, Prof. Alphonse Rivier, of the University of Brussels, is losing nothing of its interest, while it is gaining in its usefulness to the statesman and the diplomatist.

OBITUARY.

It is nearly sixty years ago since *The Broad Stone of Honour*, the first work of Mr. Kenelm Henry Digby, came before the world. Its author was then an undergraduate at Trinity College, Cambridge, where he took his degree in 1823. It was eagerly welcomed at first, and has since

been frequently republished, the last reprint appearing in five volumes in 1876-77. *Morus* was published in 1826; and *Mores Catholicici; or, Ages of Faith*, in 1831. The popularity of the latter work extended to the New World, an American edition being issued at Cincinnati in 1841. Another work from his pen, entitled *Comptum: a Meeting of the Ways at the Catholic Church*, was published anonymously in 1848, and honoured with a second edition in 1851. These were his best-known labours in literature, but at various times since that year he has gratified his admirers with some delightful volumes of poetry. Mr. Digby was the youngest son of the Very Rev. William Digby, a dean of the then Established Church of Ireland, but at an early age allied himself with the popular religion of his native land. All his writings were instinct with religious feeling; their morality was as pure as their English. He sympathised with the chivalrous sentiments of the noblest statesmen of the Elizabethan age, and succeeded in imparting his enthusiasm to some of the most eminent teachers of the last and present generation. His death took place on the 22nd ult., at a venerable age, for he was born in the first year of this century.

The recent death at St. Petersburg of G. N. Gennadi, a well-known Russian writer on bibliographical subjects, is announced. He was the author of a *Literature of Russian Bibliography*, and compiled catalogues of anonymous and rare books and of works on architecture existing in the Russian language. He also published a collection of erotic poems, and edited the second edition of Pushkin's works. His most considerable undertaking—the *Dictionary of Russian Men of Science and Authors*—he has not lived to complete. Two volumes only, ending with the letter M, have appeared. M. Gennadi was also a frequent contributor to Russian periodical literature.

THE death is also announced of Mr. Charles Winchester, translator of the *Memoirs of the Chevalier de Johnstone*; of Herr Hellmuth von Kiesenwetter, the distinguished entomologist; of Dr. Sneller van Vollenhoven, author of the *Faune Entomologique des Indes Orientales*; and of Dr. W. Schimper, Director of the Strassburg Museum of Natural History and editor of the *Bryologia Europaea*.

SELECTED BOOKS.

General Literature.

CAMPARDON, E. *Les Comédies du Roi de la Troupe italienne pendant les deux derniers Siècles*. T. 1. Paris: Berger-Levrault. 20 fr.
CURTIUS, E. *Das archaische Bronzerelief aus Olympia*. Berlin: Dümmler. 2 M. 50 Pf.
EYRIES, G. *Les Châteaux historiques de la France*. Poitiers: Dupré. 240 fr.
FISCHER, L. von. *Kunstdenkmale d. Mittelalters*. Holzabdruck. 3. Lfg. Aachen: Barth. 4 M.
FRIESEN, H. *Polychrome-Ornamentik d. classischen Alterthums*. 1. Th. 1. Lfg. Troppau: Buchholz & Diebel. 8 M.

History.

EVREUX, F. *Etude sur Gonsalve de Cordoue*. Paris: Champion.
FRANZY, E. *Un Ambassadeur libéral sous Charles IX. et Henri III.*: *Ambassades d'Arnaud du Ferrier à Venise*. Paris: Leroux. 7 fr. 50 c.
LAUTZ, F. J. *Aus Aegypten Vorsetz*. 2. Hft. Die geschichtl. Zeitschriften. Berlin: Hofmann. 2 M.
MEINAKER, J. *Qua condicione Ephesi usi sint inde ab Asia in formam provinicas redacta*. Berlin: Galvay. 2 M.
SAGNIER, C. *La Tour de Constance et ses Prisonniers*. Liste générale et Documents inédits. Paris: Fischbacher. 8 M.

Physical Science and Philosophy.

COLINET, E. *Etudes sur la Vie inconsciente de l'Esprit*. Paris: Germer Baillière. 5 fr.
DE SCHMIDT, C. u. F. v. HOCHSTETTER. *Prähistorische Ansiedlungen u. Begräbnissstätten in Kroatien*. Wien: Gerold's Sohn. 10 M.
HERWIG, O. u. R. *Die Actinien*. Jena: Fischer. 12 M.
MAGNUS, H. *Untersuchungen üb. den Farbensinn der Naturvölker*. Jena: Fischer. 1 M. 80 Pf.

Philology.

BENTLEY'S, R. *Emendationen sum Plautus*, hrg. v. L. A. P. Schroeder. 1.-3. Lfg. Heilbronn: Henninger. 1 M. 60 Pf.
KURZNE, W. *De acriis passivi formis atque usu Homericis*. Berlin: Galvay. 1 M. 20 Pf.
MOUL, Jules. *Vingt-sept Ans d'Histoire des Etudes orientales*. Paris: Reinwald. 15 fr.
RIVAILLOT, E. *Rituel funéraire de Pamouth en Démotique*. Paris. 1. Paris: Leroux. 20 fr.

CORRESPONDENCE.

MR. CONDER'S PROPOSED VISIT TO THE LAND OF THE HITTITES.

Edinburgh: March 24, 1880.

A notice having appeared in the ACADEMY stating that I am contemplating a visit to the land of the Hittites, I should feel obliged if you would insert these few lines.

Although a few friends, interested in this important question, have kindly agreed to assist me, no public appeal has been made in aid of this exploration, because I have not as yet asked leave of my superiors for the purpose, and I could not make any arrangements or pledges myself until such leave had been obtained.

The present disturbed state of Syria would render exploration almost impossible, and I do not therefore propose to ask permission to visit the country.

Should tranquillity be restored, and should the Adjutant-General think fit to give me the necessary permission, it is my hope to be able to undertake a very interesting exploration at some future opportunity.

CLAUDE R. CONDER, Lieut. R.E.

MR. MARSH AND THE "EIKON BASILIKE."

South View, Bromley, Kent: March 29, 1880.

The statement relating to Mr. Marsh's discovery in last week's ACADEMY is incorrect in two important particulars. In the first place the prayer was long ago discovered by the late Mr. Bruce, and printed in full by him in his Preface to the volume of the *Calendar of Domestic State Papers* relating to 1631. In the second place, what Mr. Marsh has established is its very great resemblance, not to the second prayer in the *Eikon*, but to the second of the prayers used by Charles I. before his death, printed with some editions of the *Eikon*. This may be a fact of some importance, but the paragraph in the ACADEMY conveys the impression that absolutely conclusive evidence of the authorship of the *Eikon* has been obtained, which is certainly not the case.

SAMUEL R. GARDINER.

A CORRECTION.

Aberdeen: March 30, 1880.

In the *Antiquary* for March the place of honour is occupied by a letter from King Charles I. to his son James, Duke of York, prefaced by the editor with the remark that it is "hitherto unpublished and unknown to historians." On reading this letter it occurred to me that I had seen it before, and on turning to p. 995 of Sanderson's *Compleat History of the Life and Reigns of King Charles from his Cradle to his Grave—London, 1658*, I found the letter printed almost *verbatim* as given in the *Antiquary*. The letter in Sanderson begins with the words "Charles Rex" and has the date at the end, and instead of the words "may be an objection," as in the *Antiquary*, it has "may be objected." Otherwise the two versions of the letter are *verbatim* the same. At p. 992 Sanderson says:—

"The King had made a suit to the Parliament to vouchsafe him the comfort of seeing his children (at Syon) as he passed towards Windsor, but was not admitted. He being now at Caisam (the Lord Craven's house) made his case known to the

General, who resents it so much that he writes to the Speaker of the Commons House and the same to the Lords. And answered the Parliament's exceptions because the Duke of *Richmond* and two of the King's Chaplains had access to him."

Then follows Fairfax's letter to the Commons, and Sanderson proceeds:—"In the letter to the House of Peers, which is the same with this to the Commons, there was enclosed a Letter from his Majesty to his son the Duke of *York*." Then follows the letter in question, and Sanderson gives this further piece of information:—"And accordingly the King and they met at Maidstone, where they dined together, went with the King to Casam, and there stayed two days and returned."

ALEXANDER KEMLO.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 5. 5 p.m. Royal Institution: General Monthly Meeting.

7 p.m. Actuaries: "Observations on the Graduation of Mortality Tables, with Special Reference to the Conditions under which Certain Methods are to be Preferred," by James Sorley.

8 p.m. Society of Arts: "Decoration and Furniture of Town Houses," I., by R. W. Edis.

8 p.m. Victoria Institute: "The Nature of Life," by Prof. H. A. Nicholson.

8 p.m. British Architects.

TUESDAY, April 6. 3 p.m. Royal Institution: "Dogs and the Problems connected with them," by Prof. T. H. Huxley.

8 p.m. Society of Arts: "Art in Japan," by G. Proudes.

8 p.m. Civil Engineers: Discussion on "Explosive Agents applied to Industrial Purposes."

8 p.m. Photographic.

8.30 p.m. Zoological: "Notes on *Ziphinus (Epidodon Novae Zeelandiae)*," by Prof. J. von Haast; "On Some Points in the Anatomy of the Proboscidea," by Dr. M. Watson; "On the Distinctive Characters of the Species of the Genus *Canis*," by Prof. T. H. Huxley.

8.30 p.m. Biblical Archaeology: "The So-called Tomb of St. Luke at Ephesus," by Prof. G. Weber; "Preliminary Notes on the Characters, Phonetics, and Language of the Akkadians and pre-Akkadians," by Hyde Clarke; "Liberation Vase of Osor-ur, preserved in the Museum of the Louvre," by Paul Pierret.

WEDNESDAY, April 7. 7 p.m. Entomological.

8 p.m. Society of Arts: "Buildings for Secondary Educational Purposes," by E. C. Robins.

8 p.m. Archaeological Association.

THURSDAY, April 8. 3 p.m. Royal Institution: "Light as a Mode of Motion," by Prof. Tyndall.

4.30 p.m. Royal.

8 p.m. Society of Arts: "Recent Improvements in Benzine Colours," by F. J. Friswell.

8 p.m. Mathematical: "New Form of the Equations determining the Foci and Directrices of a Conic," by Prof. Wolstenholme; "Application of Elliptic Co-ordinates and Lagrange's Equations of Motion to Euler's Problem of Two Centres of Force," by Prof. Greenhill; "Theorems in the Calculus of Operations, with Applications," by J. J. Walker; "Equilibrium of Cords and Bars acted on by Gravity (Intrinsic Equation)," by W. J. C. Sharp.

8 p.m. Historical.

8.30 p.m. Antiquaries.

FRIDAY, April 9. 8 p.m. Civil Engineers: "Small Motive Power," by H. S. Hele Shaw.

8 p.m. Astronomical.

8 p.m. Queckett.

8 p.m. New Shakspere Society: "How Shakspere became Popular in Germany," by Miss E. Marx; "Some Fifty Fresh Allusions to Shakspere in 1592-1593."

9 p.m. Royal Institution: "Coming of Age of the Origin of Species," by Prof. T. H. Huxley.

SATURDAY, April 10. 3 p.m. Royal Institution: "Art and Vision," by Jas. Sully.

8 p.m. Physical.

8.45 p.m. Botanic.

SCIENCE.

A Treatise on the Mathematical Theory of the Motion of Fluids. By Horace Lamb, M.A., formerly Fellow and Assistant Tutor of Trinity College, Cambridge; Professor of Mathematics in the University of Adelaide. (Cambridge University Press.)

THE mathematical theory of the motion of fluids, treated as perfectly frictionless, is at the present time in a most interesting stage, every fresh problem solved constituting a distinct advance of our knowledge, while, at the same time, a number of important problems must be attacked before much real progress can be made.

In the first chapter of the present work the general equations of motion are estab-

lished, and the distinction between the so-called "Eulerian" and "Lagrangian" methods carefully explained. Weber's transformation of the equations to a system of the first order and second degree is here introduced for the first time into a text-book. The author, following the English custom, employs the letter d to denote partial differentiation and uses δ for *particle* differentiation, where we follow a particle of fluid and investigate its rate of change. This is the opposite of the Continental notation, where δ is employed to denote partial differentiation; it is advisable that uniformity in this matter should be introduced.

As a matter of terminology, also, the author reverses the distinction between the definitions of "lines of flow" and "stream lines" as laid down in Clifford's *Kinematic* (p. 199). A "line of flow" is such that the tangent is in the direction of the velocity at that point, while a stream line is the actual path of a particle. It is only in the case of steady motion that a line of flow and a stream line coincide.

The equation of continuity and the general equations of motion are established both ways, called by Maxwell respectively the "flux" method and the "force" method, in the first of which we consider what takes place at a fixed point of space, and in the second of which we follow the motion of a particle; the first method being most appropriate to the Eulerian, and the second to the Lagrangian, system of co-ordinates.

The author is to be congratulated on being the first to omit all reference to d'Alembert's principle. He deduces the equations of motion immediately from Newton's laws of motion, without introducing the confusing idea of the fictitious "effective forces."

In chap. ii. the equations of motion are integrated on the supposition that a potential and velocity function exist, and several interesting problems are discussed.

In the next edition it would be advisable for the present articles 26, 27, and 38 to be placed together, so as to bring out the precise "analytical," "kinematical," and "physical" distinctions between the cases contemplated, and to discuss with greater fullness the contradistinction between "rotational" and "irrotational" motion, and the manner in which they may be created.

The author is also to be congratulated on giving (in chap. iii.) due importance to Green's theorem and its application to the analysis of hydrodynamics. What Sir W. Thomson says of the kindred subjects of electricity and magnetism may equally well be said of hydrodynamics, that the analysis of Green's theorem "suggests to the mathematician the simplest and most powerful methods of dealing with problems which, if attacked by the mere force of the old analysis, must have remained for ever unsolved."

One would almost have expected that an author who has thus recognised the overwhelming importance of Green's theorem and analysis would of necessity have employed it from the beginning to establish the equations of motion, by considering what takes place within a given finite surface, and then, by means of Green's theorem, deduce the usual differential equations; and in this

way avoid the awkwardness of violating the fundamental precepts of the differential calculus, or at all events passing them over in silence. In the ordinary differential method the fundamental equations are established in a way that really requires the infinitesimal parallelepiped considered to have each of its dimensions, though infinitesimal, successively infinite compared with the other pairs and with the infinitesimal element of time.

In chap. iv. the author, after explaining the analytical methods of the use of the function of a complex, proceeds to apply it to numerous interesting examples of liquid motion in a plane; and among them we notice his own elegant solutions for the motion of an elliptic cylinder. The liquid surrounding the cylinder is supposed to reach to infinity, but a very slight modification will give the solution when the liquid is bounded by two confocal elliptic cylinders.

At the end of the chapter the author introduces the application of the complex variable to certain discontinuous problems of plane motion, first evolved by Helmholtz, and afterwards almost reduced to a direct method instead of an inverse one by Kirchoff. The subject is at present in its infancy, and almost too subtle to be introduced to any but very advanced students.

In chap. v. we come to the chief problem of the subject, to determine the motion of one or more solid bodies in a fluid medium as affected by the presence of the medium.

The author here, for the first time, assigns the merit of the discovery of the motion of a liquid due to the motion of an ellipsoid in the direction of its axis to Green, and to Clebsch the merit of the extension to the case of any motion whatever of the ellipsoid. At present this constitutes the solitary example of the kind worked out completely by mathematicians. It is possible, however, easily to extend the theorems to the slightly more general case where the liquid is bounded by two confocal surfaces.

The electrostatic analogy employed by the author for determining the motion of an ellipsoid in liquid is unnecessary and misleading, inasmuch as many mathematicians have been led astray in attempting to apply the same principle to other bodies not bounded by surfaces of the second degree.

The general treatment of the cases of motion of bodies of various degrees of symmetry is, for so difficult a subject, very clearly put, and here the author has employed screw co-ordinates with great effect, as published by him in the *Proceedings* of the London Mathematical Society.

The expression in sec. 117, "reducible to a matter of quadratures," has an antique ring; the time has come when the solution of this and similar problems should be expressed by elliptic functions.

In chap. vii. vortex motion is considered, and here the physical analogy of the vector potential is really useful. The author follows Kirchoff's treatment of the subject, but with improvements of his own, and gives a complete account of a branch that is likely to receive considerable developments in the next few years. Chap. vii. gives a short account, which may well be amplified in the next edition, of waves in liquids; the principal

novelty being the introduction of Bessel's functions to waves in a circular tank. Thomson's investigation of the free oscillations of an ocean follows; but the result for the longest period tacitly supposes that the central nucleus is fixed in space; if free to move, the period would be increased.

No mention is made of capillarity and its influence on wave motion, a very beautiful subject created by Sir W. Thomson and Lord Rayleigh.

Chap. viii., on waves in air, necessarily takes the same line as the corresponding chapters in Lord Rayleigh's *Sound*, especially in discussing Riemann's method; but the results of sec. 170, where from the initial motion the analytical expression of the motion at any subsequent time is given, appears for the first time in an English treatise. The few problems that have been hitherto solved when the viscosity of the fluid is taken into account constitute chap. ix. At the bottom of p. 228 the values of [f] and [h] should be interchanged, and corresponding corrections made in the remainder of the work.

In reading the Notes we find that the author has himself anticipated many of the criticisms we have made; these Notes, when embodied in the text in the next edition, will considerably lessen the difficulties of the beginner.

A list of memoirs and treatises on the subject and a short collection of typical examples finish the book.

A. G. GREENHILL.

TWO PHILOLOGICAL BOOKS.

Die Laute der Mundart von Greetsiel in Ostfriesland. Von J. Hobbing. (Emden.) This short sketch (of twenty-six pages) is one of the many proofs that have lately appeared of the revived interest of German philologists in accurate phonological analysis. The author says in his Preface that his essay was suggested by Sievers' well-known *Grundzüge der Lautphysiologie*. Like Winteler, he determines each sound by a minute physiological analysis, and abstains from comparing the sounds of other languages, "taught," as he says, "by my experience of others." Although we cannot but agree with the author that the construction of such independent and special systems as his own is the indispensable foundation of a sound general system, we cannot but think that a cautious comparison of the sounds of the best-known European languages, such as French and English, would have added greatly to the value of the work, even with occasional errors of detail. The German system of isolated investigation based entirely on a study of books (as Dr. Hobbing tells us is the case with himself), while escaping from the danger of superficial identifications of foreign with native sounds, renders any unity in the use of symbols impossible, and makes the results of each investigator mutually inaccessible. These defects will not be remedied till the universities of the different countries provide systematic training in practical phonetics for their own and foreign students. The dialect described is pure Low German, the original Frisian having become extinct. The slow and phlegmatic character of the people (the natural result of their chill and damp climate) is, as the writer well shows, clearly reflected in their language, most of whose characteristics, such as the feeble expiration, with the resulting poverty of tone, weakness of the hiss-consonants, and non-trilling

and loss of *r*, the unenergetic articulation of the lower jaw and lips, which dulls the vowel *i*, and gives a general mumbler character to the pronunciation, strikingly remind us of English. English also is the tendency to introduce vowel-murmurs before *r* and *l*, and to reduce dissyllables to monosyllables. The analysis of the sounds is extremely minute, and in many cases is quite sufficient to enable the reader to identify them with certainty. The writer upholds against Sievers the traditional division into vowels and consonants. The most imperfect is, as the writer confesses, the analysis of the vowels. Thus, he cannot find any articulative difference between some of his vowels of the first and second series, distinguishing such pairs as the narrow *e* and open *i*, &c., only by ear; many phoneticians still confuse them acoustically as well. In the consonants we may note the purely labial *w*, and the interesting assimilative influences of *r* and *j*.

Die laut- und flexionslehre der mittelkentischen Denkmäler. Von Otto Danker. (Strassburg: Trübner.) This inaugural doctor's dissertation, by a pupil of Prof. ten Brink's, is a very welcome contribution to Middle-English philology, as it gives for the first time an accurate survey of the phonology and inflections of the Kentish texts of the thirteenth and fourteenth centuries—the Sermons printed by Morris in his *Old-English Miscellany*; the poems of Shoreham, edited by Thomas Wright; and Dan Michel's *Ayenbite of Inuyt*, by Morris. The author agrees with Mätzner and Konrad (*Beiträge zur Erklärung des William von Schorham*, Berlin, 1878) in considering the existing MS. of Shoreham's poems to be a slovenly copy in a different (though still southern) dialect. He has throughout compared the late old Kentish documents of the tenth century: the paraphrase of the fifty-first psalm, a hymn, and the glosses to the Proverbs of Solomon, published by Zupitza in the *Zeitschrift für deutsches Alterthum* (neue Folge, ix.). The best part of the work is the treatment of the inflections, which is full and clear, with references for each form, which are, however, difficult to verify, only the page being given. The author ought to have numbered the lines of the texts himself, or, at any rate, to have indicated in each case whether the reference is to the upper or lower half of the page. But it is to be hoped that in future all text-editors will number the lines in their books. He has, of course, utilised Morris's valuable grammatical introduction to the *Ayenbite*, but has considerably improved on it, as in the simplification of the scheme of declensions. The phonology is conscientious and generally accurate, though with occasional slips. What authority is there for an Old-English *nasu* (p. 5)? *Nosu* is the only existing form. *Fegere* (p. 9) is included under the mutation *-e*: it simply = Old-English *fegre*. The *e* of *gefæn* (p. 10) is original West-Saxon *giefan*, *gyfan* being a special development, due to the influence of the guttural, as shown by Paul in his *Untersuchungen zur Geschichte des deutschen Vokalismus*, and should not be put on a level with *zeppa*, which probably comes from the late Old-English *syððan*, with the usual change of *y* to *e*. The treatment of the difficult *eas* and *yas* is not very clear. The author rejects Sweet's view of their having been diphthongs with the stress on the second elements, although he cites Shoreham's rhyme of *lyas* (= Old-English *leās*) on *was* (= *wæs*), and follows ten Brink. The conclusion apparently drawn from Shoreham's rhymes of *lestē* (= *læstan*) on *preste* (= *prebst*), &c., and the spelling *e*—*viz.*, that all long *e*'s in middle Kentish had the close sound—seems improbable. It is safer to assume inaccurate rhymes in Shoreham's poems.

NOTES OF TRAVEL.

DURING the past year M. Miklukho-Maklai has been travelling among the islands in the west and north of Mikronesia, and he has forwarded to the Russian Geographical Society notes of his observations there which will one day form part of a great work he has in preparation on that region. When last heard from he was at a group to which he gives the name of the Ahomes Islands. On his first arrival he examined a large extent of the coastline without seeing any trace of habitations, but at last he met a native in a canoe in one of the channels, who undertook to be his guide and brought him to the chief hut of the island. Accustomed as he was to the appearance of the Papuans, he says the women were singularly ugly and enormously fat; while their dress consisted of a handful of leaves, and as a special ornament they trailed two long leaves behind them. They are tattooed above the elbow, the marks being somewhat graceful and regular, and differing considerably from the tattooing in the island of Tawi-Tawi. The hut referred to was a large one, being from forty to fifty feet long and twenty-five to thirty feet broad, and lighted by four doors; it was made of boughs, supported by strong posts in the middle, whence it is probable that trees are plentiful in the island. M. Miklukho-Maklai afterwards proceeded to the Ninigo group.

We understand that a project is under consideration for training native explorers in Western Africa, and turning them to account in the interior, after the plan so successfully adopted by the late Col. T. G. Montgomerie with the native subordinates of the Great Trigonometrical Survey of India. If the idea should be carried out, the first exploration attempted by their agency would probably be that of the mysterious region in Central Africa where the Binué branch of the Niger and the River Shary, which empties into Lake Chad, are supposed to have their sources.

THE last mail from the Cape brings news that the Trek Boers have met with forcible resistance on the part of the natives of Ovambo-land in their attempt to settle in the country to the south of the River Ounene.

THE exploration of the Sahara Desert with a view to the construction of a railway across it has now fairly begun, for we learn that Col. Flatters' expedition, to which we briefly referred on January 17, left Wargla on the 5th ult. on their southward march. In addition to the leader, the party comprises nine scientific officers and twelve French soldiers, beside numerous camel-drivers, chiefly belonging to the Chambas tribe.

LETTERS received by the last Zanzibar mail state that Mr. E. C. Hore, of the London Missionary Society's station at Ujiji, was about to undertake a thorough examination of the shores of Lake Tanganyika, especially at the southern end.

SEÑOR MACHADO, Director of Public Works at Mozambique, in his project for developing communication with Lake Nyassa, proposes to make use of the navigable portions of the Zambezi and its affluents, and to overcome by short railways the difficulties presented by rapids, &c. He thinks that only 252 kilomètres of railway in all would be required. Two lines would start from Chibisa, on the right bank of the Shiré near the Blantyre mission station, one going to Lake Nyassa and the other to Tete. The third would be used for surmounting the difficulties caused by Kebra-Basa Rapids on the Lower Zambezi.

UNFAVOURABLE news has reached St. Petersburg respecting two important expeditions which have been vainly endeavouring to enter

Thibet from different quarters. An impression is prevalent, though at present only based on rumour, that some great disaster has befallen Col. Prejevalsky's expedition in its attempt to penetrate southwards from Tsaidam, and it is certainly now a very long time since we have had any authentic intelligence of his movements. The Austrian expedition of Count Szchenyi also appears to have met with another check. Their first attempt to reach Lob Nor and Thibet from North-Western China was frustrated by the opposition of the Governor-General of Kansu, and Count Szchenyi then resolved to make another trial from the west by following Capt. Gill's route to Bathang. In this he is said to have failed, presumably through the inveterate hostility of the Lamas to all Europeans, notwithstanding the strict orders given to the Chinese officials to afford him all facilities for advancing.

MM. PEYROUSET AND D'INFREVILLE, two officers on the staff of the Governor of Saigon, have been despatched on an exploring expedition in Cochin China to the north-west of Tay-ninh, in order to ascertain the feasibility of a plan for uniting that post with Phnum-penh by a railway, to be continued to Saigon, with a branch line to Hué.

A COMMITTEE of the United States Congress have recently reported favourably on a Bill authorising the establishment of a temporary station, at some point north of 81° N. lat., on or near the shore of Lady Franklin Bay, for purposes of scientific observation and exploration, and for the discovery of new whaling grounds. The Bill also authorises the President to accept the steamer *Gulnare* from Capt. H. W. Howe, and to fit it out for the purposes of this expedition.

Primer of the Industrial Geography of Great Britain and Ireland. By J. Phillips Bevan. (Sonnenschein and Allen.) There can be no doubt that a knowledge of the industrial condition of various countries is of very great importance, more especially in a country dependent in so large a measure as is the United Kingdom upon the prosperity of its manufactures and commerce. In a handy volume of 108 pages Mr. Bevan has compressed a vast amount of information on these subjects. He deals with mining, manufactures, agriculture, means of transport, and commerce, and exhibits throughout his mastery of the topics dealt with. His little book is eminently readable, and we look forward with interest to the succeeding volumes of the same series, which are to afford us a similar insight into the industrial condition of foreign countries.

SCIENCE NOTES.

Italian Ethnology.—About six years ago the Italian Society of Anthropology and Ethnology, located at Florence under the presidency of Dr. P. Mantegazza, drew up a circular calling for statistical details on a variety of subjects connected with the ethnology of Italy. This circular was distributed throughout the kingdom, but out of the 8,300 communes to which it was addressed replies were obtained from only 540. These represent a population of about 3,200,000, or scarcely one-eighth of the entire population of the country. The mass of data obtained during this enquiry has been carefully studied by Dr. E. Raseri, who has lately published the results in the form of a memoir entitled *Materiali per l'Etnologia italiana*. This memoir has appeared in the *Annali di Statistica*, and is in course of publication in the *Archivio per l'Antropologia*. The early part of Dr. Raseri's work is occupied with statistics as to the height of the population. Then follows an enquiry into the age at which menstruation commences and ceases; and this

is succeeded by observations on the frequency of the pulse according to sex and condition of life. Information of a very interesting character is next supplied as to the nature and quantity of food consumed in various localities, with special reference to the alimentation of the poor. Another branch of enquiry related to the complexion, and to the colour of the hair and beard; to the occasional occurrence of red hair, and to the frequency of baldness. It is shown that, out of 3,217,536 Italians comprised in these statistics, there were only 111 albinos; or one albino to about every 29,000. Finally, the eyes of all the subjects were examined as to size, direction, and colour of iris; and their teeth, as to durability and prevalence of caries. Dr. Raseri's interesting monograph is accompanied by three plates—one showing graphically the law of bodily development enunciated by Dr. Liharzik, of Vienna; while the other plates illustrate the frequency of pulse in males and females at various ages.

WHILE Oxford and Cambridge still profess to be ignorant what the "endowment of research" means, the Birmingham Philosophical Society has already formulated a scheme with these obnoxious words at the head. It is proposed to institute a fund "for the purpose of assisting persons engaged in scientific investigations," and the first recipient of the honorary wage of £150 for three years is to be Mr. Gore, F.R.S. Birmingham is to be congratulated, not only upon the modest inauguration of such an important enterprise, but also upon having within its own limits so distinguished a representative of physical science.

PHILOLOGY NOTES.

Revue Egyptologique. No. 1. (Paris: Leroux.) This new and important publication is inaugurated under the joint direction of MM. Brugsch, Revillout, and Chabas. It is, in the words of the publisher's Preface, intended to embrace "all subjects relating to Egypt," and will be largely devoted to the reproduction and interpretation of hieroglyphic, hieratic, and Coptic texts. The first part consists of forty-eight pages quarto and four plates of lithographed facsimiles. It contains the beginnings of three papers, all of which are to be continued. The first, by M. Revillout, is entitled "Quelques Notes chronologiques sur l'Histoire des Lagides;" the other two, "Le Mot *Adon*" and "Le Lac Mareotis," are from the pen of Brugsch-Bey. M. Revillout, who has long made the Louvre collection of demotic deeds and contracts his especial study, takes for his subject a unique series of documents belonging to a family of hereditary Pastophori of Thebes, dating from the reign of the last Darius down to the twentieth year of Euergetes I.; and from this apparently arid and technical source he deduces a variety of interesting historical facts relating to the deification and cult of the Lagides in Egypt. Thus he shows that the Ptolemies must have been but imperfectly acquainted with the religious doctrines of their Egyptian subjects; and that Ptolemy Philadelphus, in those very public acts by which he sought especially to identify himself with the custom and belief of his adopted country, committed, in fact, a series of egregious blunders. That one who wrote himself "son of Ptolemy" should, at the same time, have assumed the style and title of "Son of the Sun" was a distinct contradiction in terms; and that he should have hoped to fortify his claim to the solar line by exacting from the priesthood a vote of deification imitated from Greek usages was a solecism as ridiculous as it must have been offensive in the eyes of the hierarchy. What he did not understand was that every native Pharaoh was a deity by divine descent, and

that his style and title were solar and not local. Among other curious facts, M. Revillout also points out that Ptolemy Soter must either have lived for twenty years after the date assigned to him by historians, or that his name must have figured in royal protocols for twenty years after his decease. The word *Adon*, or *Aten* (rendered in Pierret's *Vocabulaire Hiéroglyphique* by "chief," "director," "commander"), has long been a source of difficulty in the interpretation of texts. Brugsch-Bey institutes an ingenious parallel between *Aten* and the ancient root *dub* or *debu*, whence come many derivations signifying exchange, substitution, &c., seeking thus to show, by a comparative analysis of various texts, that *Adon* must have been employed in the sense of lieutenant, deputy, and viceroy. The continuation of this article, as well as that of the monograph on Lake Mareotis (the name of which, derived from *Pi-mar* or *Pa-mar*, would seem to be pure Egyptian), promises to be full of interest. As regards paper, typography, and accuracy, the *Revue Egyptologique* leaves nothing to be desired. At the same time, it is perhaps to be regretted that the traditional quarto form should again have been adopted in a work of this class. Unhandy and liable to damage in parts, and unwieldy in volumes, it is a size that has nothing but its appearance to recommend it.

The *Revue de Philologie* (vol. iv., livraison i.) opens with a very interesting discussion by Weil on the newly discovered fragments of Euripides, in which the writer controverts the theory of Cobet that the first fragment belonged not to an ordinary tragedy but to a drama of domestic life. Weil has also some remarks on the recent article of Blass on these fragments in the *Rheinisches Museum*. Jules Nicole ("Etudes sur les Archontes athéniens") contends against M. Fustel de Coulanges—(1) that the yearly archons before Solon were appointed not by lot but by election; (2) that the legislation of Solon did not interfere with this arrangement. The author promises to consider in another article the question of the date at which appointment by lot was introduced. E. Desjardins discusses the two Viviers inscriptions relative to L. Vestinus. Emile Chatelain ("Sur l'Anthologie latine") demonstrates by means of two letters addressed to Statius Achilles, which he has discovered in the Vallicellian Library at Rome, that the poems printed 914-17 in Riese's Latin Anthology, and formerly attributed to Gallus, are no older than the sixteenth century. A paper discussing from a medical point of view Herodotus' account of the accident to Darius (iii. 129, 130) is contributed by Dr. J. Geoffroy. Havet has notes on words in the *Carmen Saliare*, Herwerden on Xenophon, and Harant on the position of the enclitics *que*, *ve*, and *ne* after short *e*. Thurot traces the history of the words *ēcēs* and *positio* in prosody. The short paper of Gaston Boissier, "A propos de l'Auditorium Maecenatis," is an interesting contribution to the history of recitation among the ancient Romans. An important collation of the Paris MS. (No. 6331) of Cicero's *De Finibus* is contributed by O. Nigole, who shows the inadequacy of the collation used by Madvig; and a report on the Medicean (M) and Vatican (R) MSS. of Livy, intended as supplementary to the collations of Frigell, is given by O. Riemann. Graux has some valuable notes on questions of palaeography. The volume is concluded by a very useful "Bibliographical Bulletin," or brief notice of various philological works which appeared in 1879.

THE new volume of the *Transactions* of the Philological Society contains two very valuable papers on Swedish and Russian pronunciation by Mr. Sweet, the president's address last year, and a collation of the Durham Ritual, with notes and introduction by Prof. Skeat. The

president's address is largely occupied, as might be expected, with an account of the great work he has taken in hand, the editing of the new English dictionary. As yet the only letters or sections of letters that are in working order are F, K, parts of C and R, and parts of A, E, N, O, and U. Dr. Murray quotes several instances of the curious way in which the pronunciation of words may be affected by their spelling; thus *avantage* came to be written *advantage* on the supposition that it contained the Latin preposition *ad*, and the pronunciation adapted itself to the new spelling. A word, again, may have two origins; *castle*, for instance, combines *castellum* directly imported into Old English in its Vulgate sense of *village*, and *castel*, with its French sense of "fortress." Analogy has acted upon this department of language as it has upon all others; the final *ate* of words like *penetrate*, *create*, *terminate* is due to a confusion with the termination of words taken from Latin passive participles like *separate*, *institute*, *abstract*. The address further incorporates able articles on the dialects of Italy by Prof. Rajna, on the languages of the Caucasus by Prof. Schieffner, which derives a melancholy interest from the recent death of its author; on the mutual relationship of the Finnish and Lappish by Prof. Donner, who disputes the attempt of Budenz to separate Lapp from Finnish and include it among the South Ugrian idioms; and on the little-known Korean language by Mr. Cust. Mr. Sweet in his paper on Swedish has brought forward many interesting facts with regard to the grammar of the language as now spoken, not the least curious being the use of some substantive to denote the pronoun of the third person. He also notices that a chief "difficulty in acquiring a command of the Swedish prepositions lies in their peculiar specialisation of those various abstract relations which in English, French, and German, are all generally expressed by one preposition," the English "widow of," for example, being expressed in Swedish by "widow after," "inhabitants of" by "inhabitants in," and the like.

At the last meeting of the Anthropological Institute, a paper by Mr. V. Ball, M.A., F.G.S., on "Nicobarese Ideographs" was read. As the Andamanese may be said to have not progressed in civilisation beyond that stage which was represented by the people of the early Stone periods in Europe; so the Nicobarese, who are much less savage and degraded than their neighbours of the Andamans, may justly be compared with the people of the "Bronze period." The example of Nicobarese picture-writing described by the author was obtained in the year 1873 on the island of Koudul, where it was hanging in the house of a man who was said to have died a short time previously. It is now in the Museum of Science and Art at Dublin. The material of which it is made is either the glume of a bamboo or the spathe of a palm which has been flattened out and framed with split bamboos. It is about three feet long by eighteen inches broad. The objects are painted with vermillion, their outlines being surrounded with punctures which allow the light to pass through. Suspended from the frame are some cocoanuts and fragments of hog's flesh. The figures of the sun, moon, and stars occupy prominent positions. Attention was directed to M. Maklai's description of a Papuan ideograph which symbolised the various guests present at a feast given in celebration of the launch of two large canoes (see *Nature*, vol. xxi., p. 227).

TRÜBNER'S *Record* states that the Dictionary of the Suahili Language, first compiled by the Rev. Dr. J. Ludwig Krapf and the Rev. J. Rebmann, the pioneers of missionary enterprise in Eastern Africa, during their residence as

Mombasa from 1844 onwards, and since considerably added to and thoroughly revised, it is now ready for press. It is proposed to publish it by subscription. Ki-suahili (i.e., the Suahili language) is the vernacular of the Wa-suahili, the inhabitants of the Eastern Coast of Africa. Suahili is derived from Arabic *sahel*, sea-beach, plural *sawahil*; the name thus distinguishing those who bear it from the dwellers in the higher country beginning at from ten to twenty miles from the sea-board. Dr. Krapf writes:—"The Ki-suahili language is spoken within twelve degrees of latitude from Barawa on the Somali coast near the Equator down to the Portuguese settlement of Mozambique in the South. It is also spoken on the East-African islands. Patta, Mombasa, Pemba, Zanzibar, &c. The Ki-suahili-speaking population may amount to one million of souls, being chiefly Mohammedans, who are generally upon good terms with their pagan neighbours inland. As the Ki-suahili is spoken all along the sea-board, it presents the key to the numberless dialects inland which are comprised in the great South-African family of languages, all of which are more or less related to each other, and spread over all South Africa from East to West. This being the case, we cannot help attaching great importance to the Ki-suahili idiom. Vigour, tendency to clearness, and other grammatical phenomena are peculiarities which must surprise a student of this language. The principle of *alliteration* or *euphony* *concord* regulates the Ki-suahili as well as all the dialects of this great family of languages, which the author in his Vocabulary of the Wa-kuafi nation has called 'The Orphno-Hamitic' stock of languages, spoken by the brown-complexioned tribes of Africa, in contradistinction to the Nigro-Hamitic, or entirely black nations in Nigritia. The language, customs, and habits of the Orphno-Hamites show that an important future is, by divine wisdom, reserved to them."

In confirmation of Dr. Krapf's statements respecting the usefulness of Ki-suahili in the interior of Equatorial Africa, it may be mentioned that it is understood by the kings and chief men of the nations on the borders of the Victoria Nyanza; and it is through this medium that the missionaries of the Church Missionary Society have been able to hold free communication with Mtesa, King of Uganda, and Lukongeh, King of Ukerewe. Respecting the Dictionary itself, Dr. Krapf writes:—

"I may mention that there are about 11,000 ground words, the derivatives excluded. I have embodied in the book all words which I could find in the MSS. of my colleagues, Messrs. Rebmann and Erhardt. Also the valuable Vocabulary of Bishop Steere, at Zanzibar, has been made use of in many instances. But I have always given the name by adding the initial letters of those gentlemen, so as to avoid even the appearance of plagiarism. The words derived from the Arabic will be added at the end of the book, and also a small outline of the grammar of the Ki-suahili will be appended to the volume."

The Dictionary will comprise about eight hundred pages octavo.

In the *Revue Critique* M. Stanislas Guyard justly objects to the connexion of the name of the Magi with the word *imga*, which occurs in the inscriptions of Nebuchadnezzar as a title of the gods and kings. The connexion has been often maintained, and has lately been repeated by Dr. Justi. But while correcting this error, M. Guyard falls into another of his own. *Imgā* has nothing to do with the Assyrian *emku*, "wise," as he supposes, but, as Dr. Hincks long ago pointed out, is an Accadian derivative formed from *im*, "brightness" or "glory," by the help of the suffix *ga*. It is one of a numerous class of words which show that M. Lenormant is right in maintaining the existence of this suffix in Accadian against Prof. Delitzsch. The Babylonian equivalent of *emku* would be written *e-im-gu*.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, March 19.)
Dr. J. A. H. MURRAY, President, in the Chair.—The paper read was on "Quantity and Sentence-Stress in English," by H. Sweet. The following laws of quantity were stated:—(1) In every accented monosyllabic or final syllable either the vowel or consonant is long; (2) Short vowels are often lengthened before a single voice consonant, as in *dog* (doog), contrasting with *stop* (stopp); (3) Short vowel + short consonant occurs only before an unaccented vowel, as in *hitter* (hite) from (hitt), also in groups of words, as in *hit it* (hitt); (4) long vowels under these circumstances are partly shortened, as *tidy* contrasted with *tide*; (5) when words of class (3) are drawled, the unaccented vowel is lengthened, as in *what a pity!* (pitii). In treating of sentence-stress Mr. Sweet gave numerous instances of its use in marking grammatical distinctions and distinguishing the meanings of words which would otherwise be confounded.

FINE ART.

History and Mystery of Precious Stones. By William Jones, F.S.A. (R. Bentley & Son.)

NOT only our own literature, but that of all the other vernacular languages of Europe, was until recently very poor on the subject of gems, their structure and history, and how from time to time they have been fashioned by the hand of man. Almost all that was of interest or value existed in a Latin garb only. The tide has, however, turned, and we have had many—perhaps, considering the quality of some of them, too many—books on precious stones and allied subjects. Mr. Jones has added an interesting volume to the store. If he had digested his materials thoroughly, and given exact references and an index, we should have been inclined to speak very highly of it. As it is, however, the facts and fictions recorded therein will have to be hunted up in other books, to which the author often gives no clue, before students can use them. As an amusing book for the drawing-room table it will take a reasonably high rank; but for other purposes, until improved in a new edition, it must be nearly valueless. Bright and shining minerals were no doubt among the first articles of ornament worn by our remote ancestors. It is probable—almost certain, we believe—that dress itself originated in a desire for display rather than in a craving for warmth. The instinct of all simple natures is to regard the beautiful as of more importance than the merely useful. Sparkling stones, we may be sure, were first collected to be used as ornaments, and then became objects to which spiritual powers were attached. Whatever may be true or false in philosophy or religion, we may be certain that barbarous folk have always regarded every notable object with which they came in contact from a double point of view—the one called natural, in which the scientist conceives of things at the present day; and another which, for want of an exactly appropriate term to express our meaning, we may provisionally name the spiritual or mystical one. The tree whose fruit they ate, and whose wood and leaves furnished them with utensils and cordage, was to them, as to us, a useful natural object—it was, moreover, a god, or the abode of some power exercising a will of its own, or the channel of some still higher will, capable of being harmful or benevolent according to circumstances.

As gems when discovered would be highly prized for their beauty and their rarity, this alone would account for their having at once spiritual functions assigned to them. There was, however, another and, we believe, a far more potent cause. Precious stones, though not alive, seem to the untutored mind more life-like than any other dead thing. They will not from their own inward light illuminate dark places, as the romance writers have fabled that they have the faculty of doing; but diamonds and other stones will shine brightly when light is very feeble, and they flash and sparkle when moved, in a manner which the savage can only explain by believing that there is an active intelligence inside. The various stones have had, and have still, different qualities attributed to them. One is said to make its wearer invisible, another gives victory in battle, a third wards off sickness, a fourth cures love. How these characters became the reputed properties of the different stones it is vain to guess at present, although we do not think that it is beyond the limits of human research to find out. If, however, we are to know the truth we must have before us an exhaustive series of extracts from the earliest sources, with exact references by which we may estimate their worth from the context. A series of anecdotes, however well selected, is only tantalisingly amusing. There is a question still unanswered which must have occurred to almost everyone who takes an intelligent interest in precious stones—that is, What has become of the thousands that have been found and disappeared again? Are we to take Dumas' novel for a reality, and believe that great hoards of them are buried somewhere, awaiting the fortunate discoverer? We know that the richer temples of the old gods had treasures of gems; that Romans and Asiatics wore them in profusion; that the great churches of the Middle Ages—such as Canterbury, Durham, and Compostella—were wealthy beyond computation in such things; and that even simple English villagers had not unfrequently a few precious stones among the other beautiful things with which they adorned the sacred objects in their church; and yet, notwithstanding all this plunder and all the recent discoveries that have been made, the fact remains that most kinds of precious stones are now relatively as costly as they ever have been.

The use of precious stones is now, in some respects, much more limited than it once was; they are very rarely given to churches now; and men, since the middle of the seventeenth century, have seldom worn them profusely. This latter change may have been but the result of fashion in Continental Europe. Here the change was in some degree brought about by Puritanism and the violent attacks made by the early Quakers on costliness in dress. The "Evangelical" hatred of beauty for its own sake, which sprang up in the last century, condemned such ornaments alike for men and women. It extended to much cheaper things than gems. We have ourselves known a Wesleyan woman threatened with expulsion from the body because she wore artificial flowers in her hair.

EDWARD PEACOCK.

AN UNPUBLISHED LETTER OF LEONE LEONI TO
MICHELANGELO BUONARROTI.
(From the *Buonarroti Archives*.)

"VERY magnificent and my most honoured Signor, "To-morrow morning if it please God I shall free my ears from these wasps which sting me with every act and word for I shall go to Milan and leave it to them to make the giants. Ammanato has got the marble and has dragged it into his studio. Benvenuto [Cellini] thunders and spits venom and menaces the Duke with his tongue. The models have been made by four competitors—Ammanato, Benvenuto, a Perugian and a Fleming called Giovanni di Bologna. It is said that Ammanato has made the best design; but I have not seen it as it is wrapped up on account of dragging the marble into the place where it is. Benvenuto has shown me his and I have pitied him that in his old age he should have been so badly obeyed by the clay and the stuff mixed with it. The Perugian has done very well for one so young, but he has no patrons. The Fleming is cast in his expenses but has worked his clay very well. Now I have told your Signory all about this gigantic affair.

"I have not found Messer Leonardo in Florence, he is at his Villa; the letter however will be given to him, and when your Signory writes to him you will do me a favour if you will give him a hint to allow me to mould any figure in your bottega [workshop] for which purpose I shall send one of my skilful hands so that he may mould that and any other for which I believe that I have the permission of your Excellency. I need say no more to your Signory except that I beseech you to keep me alive in your memory, while I pray our Lord that He may long preserve your Signory. From Florence the 14th of October 1560.

"To Messer Antonio [Michelangelo's attendant] and Messer Daniello [da Volterra] I heartily devote myself.

"Of your very magnificent Signory the humble servant, &c. "THE CAVALIERE LEONE."

Directed externally

"To the very magnificent Signor my most honoured
"Signor Michelangelo Buonarroti
"Rome."

(The spelling of names and pointing have been preserved as in the original.)

This unpublished letter from the sculptor Leone Leoni to Michelangelo is one of the most interesting among those in the Buonarroti archives which have not yet been given to the world. Full of instructive allusions, it places before us prevalent usages in the cinquecento on the part of sculptors, and information regarding competitions between artists and the decisions of judges, which bear a tolerably close resemblance to similar events at the present time. The design by Ammanato, which was chosen, was for the colossal figure of Neptune, which stands in the centre of the great fountain of the Piazza della Signoria in Florence, and remains to this day a proof of the fallibility of the judges, for it is one of the worst statues then erected, and, judging by Giovanni di Bologna's other works, it is very improbable that his model was inferior to that of his successful rival. Leone Leoni was, according to Vasari, of a bad, fierce, and jealous temperament; but in writing to Michelangelo, whose patronage was of importance to him, and from whom he expected favours, he expresses himself cautiously, and he praises the models of Giovanni and of the young Perugian, while we can judge for ourselves of the defects of that of Ammanato, which he did not see. Those who can read between the lines may observe how much light this letter throws upon the practice of the artists of the Revival, as well as upon their passions and rivalries. The temper and deportment of Benvenuto Cellini are, at the age of sixty, as fierce as ever; and the criticism of Leoni on the defects of his model shows what must be considered an early decay of his powers as an artist. Leoni expresses himself with pity as to his falling off, and not in any carping spirit; he was writing to Michelangelo, who

could judge of his remarks, who was generally impartial in his estimate of others, and who had a high opinion of the works of Cellini. It is significantly stated that the young Perugian whose model is favourably noticed lacked friends, and consequently had no chance. Giovanni di Bologna was cast in the expenses. It can only be inferred from this brief and peculiar remark that he must have transgressed some of the conditions of the competition. What these were, and that they were unusual, may be inferred from the letter, if it is attentively considered.

It is evident that the models were not brought to one place for exhibition, but were inspected by the judges in the artists' studios. The reason for this may be traced. The models were in clay, and still damp, which is shown by the circumstance that Ammanato wrapped his in cloths, to save it from the dust made by dragging the enormous and heavy mass of marble into his premises. Designs for statues or groups of statuary to be shown to employers were generally modelled on a small scale in clay, wax, or stucco, as it was then employed, and there are specimens of these in museums. In the competition described by Leoni, the models must have been on a large scale—probably full size. He significantly alludes to giants and to even an unusual amount of excitement. That they were of large size is shown by the description of the design of Benvenuto. It was usual after the selection of a design for the sculptor to make a full-size model as now; but this has been overlooked by most writers on art. The artist first made a skeleton of wood representing, in a rude way, the action of the figure, adding iron wires for the fingers. The skeleton was bound with hay-bands till it was nearly filled out to the requisite size; it was then covered with "terra" and "borra," as Leoni expresses it—that is, coarse clay mixed with the shearings of woollen cloth. The object was to prevent shrinkage and, probably, cracking as the clay figure dried, for it was not cast as now. It was but roughly executed, as may be supposed, with such materials. As the sculptor by these precautions avoided all danger of alteration of the proportions of his model while engaged in its execution in marble, we are led to believe that some mechanical method of measurement was known. In the fifteenth century Leandro Alberti invented two ingenious machines to enable sculptors to measure their models and to transfer the exact magnitude of each part to marble. By his plan, however, it was not necessary to make full-size clay figures, and he had such confidence in it, that he said that Mount Caucasus might be carved into a Colossus from a small working model. As the habit of making large clay statues was continued after the death of Alberti, it seems probable that his method for enlarging was not in common use. Leoni, in mentioning Benvenuto's statue, distinctly says that it was made of "terra e borra." As this would not have been the case if a small figure only had been required, and it was the necessary characteristic of working models, it is apparent that one of the conditions of the competition was that such only should be exhibited. Hence the allusion to expenses. The artists could not be expected to encounter the expense of such large models, and these were allowed; but, for some breach in the regulations, Giovanni di Bologna was "cast in his expenses." Two groups in clay, made at nearly the same time as the competition, are preserved in the court of the Academy of the Fine Arts in Florence, where they excite very little attention. They are Giovanni di Bologna's working models of the Rape of the Sabines and of Virtue overcoming Vice. A crack in the thigh of one of the figures of the first

group shows the hay which was used, and the clay external to it is not more than half an inch thick. It is coarse, ill-prepared material, and the wool mixed with it must have made it very unmanageable for modelling. The models are, in fact, treated without refinement or beauty, and it is of importance to observe this, for it proves that the marbles executed from them, and finished with much more accuracy of form and delicacy of detail, must have been completed by the Master himself. There is nothing in these models that could guide a hired chiseller in the modern manner. Michelangelo must have been familiar with these processes; he made full-size models for bronze statues, and when he fortified the hill of San Miniato, profiting by his studio experience, he built the curtains and bastions of clay bricks and "borra," coarse portions of flax, forming walls very capable of resisting artillery. The artist's experience was useful to the improvised military engineer. It is nowhere stated that Michelangelo made full-size models for his marble statues. It was nevertheless a usage of his time. The number of marbles which he spoilt by miscalculation has led to the supposition that he worked directly from his small sketches; his failures suggest that it is better to prepare working models. In one, of the prisoners for the tomb of Julius II., now in the Louvre, the error of calculation is so serious that, had it been finished, he must have added to it. Such a blunder as this was considered by sculptors, so says Vasari, particularly discreditable. It may be vain to attempt to account for the fact that the greatest sculptor of his age left the greatest number of spoilt marbles. It is probable that reverence for his memory and true greatness led to the preservation of these, while the failures of other sculptors were used up as occasion served.

The sculptors of the Revival modelled their statues of clay and borra in the nude. If they were to be draped they made the requisite garments of cloth, which they dipped into fluid clay, and with these they enveloped the figure, shaping the folds as the clay gradually stiffened. Hence, no doubt, that realism and ceaseless variety and originality of motive and treatment so characteristic of their finest works. The very mannerisms of the sculptors of the Revival were due to their system of shaping real drapery in the fashion above described, for there are innumerable instances of peculiarities of fold which could have no other origin. The roughness of these figures was due to the materials; but how perfectly the great masters could model in pure clay is illustrated by the works of Luca della Robbia and his followers, as well as by numerous busts and figures of terra-cotta, modelled with a greatness of manner, combined with a truth of detail, which demonstrate the admirable skill and fine taste of the great artists who knew so well how to combine style with fidelity to nature, in which qualities they have never been surpassed.

The concluding portion of Leoni's letter shows that moulding and casting must have been familiar processes, although this is not generally supposed to have been the case. Leone makes interest with Michelangelo to desire his nephew to permit him to mould one or two figures in the great sculptor's "bottega," then shut up in Florence. It seems then plain enough that the art of moulding, although not applied to clay models, was in use for casting from marble figures. Leone promises to send a competent master moulder. What were the precious works which in 1560 were locked up in Michelangelo's deserted studio in Florence? Probably the two prisoners for the tomb of Julius, the *Madonna and Child* now in the Medici Chapel, the *Apollo*, the figures for the front of San Lorenzo now in the grotta of the Pitti gardens, mistakenly supposed to have

been for the tomb of the Pope. Other figures may be surmised as at that time preserved in that scene of the great sculptor's labours and sufferings.

All the letters written to Michelangelo by his friends and pupils show the profound reverence with which he was regarded by them. In their style and language they recall the humble epistles addressed by the clergy or laymen to dignitaries of the Church or to princes. All the expressions of courtesy, compliment, and humility in which the Italian language is so rich are used in them. It is to be regretted that they are not published. I have seen only a few, and have heard that there are about eight hundred. On account of their familiar and confidential nature, their freedom of comment upon passing events and the men of the time, their publication might throw much light upon the history of art and artists. I have endeavoured to show how much may be learnt from one of a dozen which I have been allowed to copy, and if there are many such letters it will be seen how useful and interesting they must be.

CHARLES HEATH WILSON.

EXHIBITIONS.

THE SOCIETY OF BRITISH ARTISTS.

THERE is generally a good deal that is depressing in the exhibitions of this society, and we cannot say that this year's is an exception to the rule. The public taste appears to have set rather strongly in the direction of kittens, and it is lamentable to observe the small success which has attended the efforts of several of the artists who have attempted to portray these domestic favourites. There is, however, as usual, a sprinkling of pictures of a more hopeful character, and we prefer noticing some of them to undertaking the task of criticising the strange productions which abound on these walls. In landscape we may notice Mr. Daffarn's firmly painted *Old Pier, St. Monance, Fifeshire*. The colour seems truthful, but the water is peculiar. Mr. Roscoe has a careful and successful study of a difficult subject, *On Dartmoor, near Holne*. The foreground is exceedingly good. Mr. W. L. Wyllie's *The Alps* shows a good deal of poetic feeling and considerable technical skill. Mr. Wyke Bayliss's elaborate picture of the *Interior of the Basilica of St. Mary and St. Mark, Venice*, is in some respects clever, but the colour is unpleasant and the general effect woolly and uncertain. In *Clouded June*, by Mr. Knight, there is a piece of distance which deserves attention; and the effect of a wintry sky and a village street in snow is unusually well given by Miss Reid in *Cold Ears*. Among the figure subjects there should be mentioned two admirable little sketches in oil by Mr. Hayllar (hung in the water-colour room) of old men's heads. They are full of character, and, though by no means perfect in the flesh tints, are painted with great vigour. Mr. Sadler's humorous and cleverly painted *Complete Angler* is one of the few satisfactory figures in the exhibition. Turning to the water-colours, we observe an excellent sketch of *An Old Venetian Staircase* by Mr. A. H. Haig. There is very little subject in the picture, but the colour is good and the drawing firm and careful. The shade on the lower part of the balustrades needs strengthening. Mr. Nibbs has an elaborate and effective drawing of *Limehouse*, overdone, however, with body colour; and Mr. F. Da Ponte Player exhibits a careful study of *Inside the Harbour, Whitby*.

MR. FRITH'S "RACE FOR WEALTH."

SOME of Mr. Frith's pictures called *The Race for Wealth* are probably, technically considered, among his least satisfactory efforts. Only one of the five shows any remarkable power of

grouping, or skill in the management of light and colour. This is the court scene, in which the more prominent figures are uncommonly well arranged and drawn. The attitude of the examining counsel is perfectly easy and life-like, and the same may be said of most of his neighbours. The effect of the strong light is admirably given, and the colouring is pleasant. We are not acquainted with the Old Bailey court-house, but we question whether the figures of the jury in the box at the opposite side are not too much diminished; certainly the widow lady appears to be too small. The cowed look of the "Spider" in the dock is well represented, though perhaps his agitation is greater than might be expected; just as the superciliousness on his face in the picture of "The Spider at Home" is a great deal more marked than would be shown by any politic spider. On the whole, we think the "Spider" is best given in the first picture, where he stands in his office, surrounded by his adorers. In the second picture of "The Spider at Home" the figure of the Spider's wife is absurdly squat, and the figures of the young ladies in the foreground unusually long. It would be difficult to understand the next picture in the series without the help of the description; at first sight, it would appear that the country rector had fallen asleep and his daughters were defying the retreating footman. This, and the last picture,—"Retribution"—are certainly not among Mr. Frith's happiest efforts.

THE Thirteenth Exhibition of the New York Water-Colour Society has been the chief attraction in New York this spring. The rooms in which it is held have often been inconveniently crowded, and, judging by the number of pictures sold, it must certainly have been very satisfactory to the artists who contributed. Americans, indeed, are no longer content to buy old rubbish from Europe—painted off as the work of Great Masters—but seek to encourage their own rising school of artists, many of whom will doubtless take rank some day as masters, even in Europe. It is to be regretted that we know so little of American painting in this country. The book illustrations that come to us in *Scribner's Monthly* and some other magazines are so good as to make us wish to be better acquainted with the artists. They seem, however, usually to prefer the French Salon to our exhibitions for an introduction to Europe.

THE two French Societies of the Union Centrale and the Musée des Arts Décoratifs have decided to join their forces, the committee of the museum electing a certain number of members to the executive council of the union, and the council in its turn sending its representatives to sit on the committee. This union of two societies with such similar aims will, no doubt, add strength to each. They have always been closely allied; indeed, the one may almost be said to have grown out of the other, and it is fitting that their administration should be the same. The exhibition of the Musée was opened on April 1, in the Palais de l'Industrie, the Pavillon de Flore, which was placed temporarily at the disposal of the committee for its previous exhibitions, being no longer available. It does not include any loan collections except a fine collection of ceramic lent by M. Gasnault; but the Musée itself has now acquired a large number of works of art of all kinds, so that its permanent collection affords sufficient interest. One room, however, is to be entirely reserved for original designs for decoration.

THE exhibition of the Italian Society of Amatori e Cultori delle Belle Arti is now open in Rome. It does not contain any very noteworthy works, which is due, perhaps, to the fact that many Italian artists have sent their best works this year to the exhibition at Turin.

As a rule, however, Italian artists of good standing do not seem to care to send their works to exhibitions, preferring that they should be seen in their own studios, which are usually easily accessible to visitors.

We have several times mentioned the instructive little exhibitions of the works of some single painter of the German school which have during the last two or three years been organised by Dr. Max Jordan in the upper rooms of the Berlin National Gallery. The present exhibition is the ninth of its kind, and is chiefly devoted to the popular *genre*-painter Meyerheim, who died in 1879. Sixty of this painter's works have been gathered together, including some of his earliest, as well as most of his more celebrated productions, of which one—the admired *Schützenkönig*, painted in 1836—hangs in the gallery below. Beside Meyerheim, the clever painter of Venetian life, Friedrich Nerly, is represented by works both in oil and water-colour; as also is the landscape painter, Ernst Fries, of Heidelberg.

NOTES ON ART AND ARCHAEOLOGY.

At the meeting on Saturday last of the Institute of Painters in Water-Colours the Crown Princess of Germany was enrolled as an honorary member. It is understood that her Imperial Highness will be a contributor to the exhibitions of this society; and, as she has been, while Princess Royal of England as well as since her marriage in Germany, a most diligent art student and constantly at practice, her work will be looked forward to with considerable interest by art critics, as well as by the general public.

IT is usual to compare the famous group of Laokoon with the description of the incident by Virgil, and to suppose that all three figures—the father and both the sons—were killed by the serpents. But Goethe (*Dichtung und Wahrheit*) observed that the elder of the two sons, who is in the act of pushing a coil of the serpent off from his foot, expresses, beside sympathy with his father and brother, to whom he looks fixedly, a very distinct hope of his own safety. "The younger son, almost powerless, makes a faint struggle, the father puts out all his strength in vain, but the elder son feels no pain; he is horrified at his father's position and attempts to escape." It now appears that one of the sons does escape in the older version of the legend by Arktinos of Miletus, as quoted by Preklos: *ἐν αὐτῷ δὲ τούτῳ δύο δράκοντες ἐπιφανέστε, τὸν τε Λαοκόνα καὶ τὸν ἵππον τὸν ταῦτα διαφθείρουσιν.* This interesting addition to Laokoon criticism is communicated to the new number of the *Archäologische Zeitung* by Prof. Brunn in memory of the late Prof. Stark, who had furnished the facts on which it rests some day or two before his death.

THE last record of inscriptions found at Olympia in the *Archäologische Zeitung* just issued contains (p. 207, No. 327) what is now the second inscription of the sculptor Polykleitos the younger. It occurs on the base of a statue of Aristion of Epidauros, which, along with a statue of Thersilochos, not yet found, was identified by Pausanias (vi. 13, 6) as the work of Polykleitos the younger. In the present instance Polykleitos does not add to his name the epithet *Argieos*, and Pausanias must therefore have had some other means of knowing that the works in question were by the Argive Polykleitos. The lateness of the forms of the letters, if not the art itself, would have shown him that they could have nothing to do with the older and greater Polykleitos.

THE town of Bonn has lately presented the young Prince William of Prussia, son of the Crown Prince, with a painting by Albert Flamm, of Düsseldorf, an artist chiefly devoted to Italian

landscape. In his present work, however, Herr Flamm has represented the Rhine scenery at Bonn with the villa in the foreground where the Prince lived, for the picture is given as a *souvenir* of the student period, now over, which has been passed by Prince William at Bonn.

A PRIZE was lately offered by the French Government for the best design for a work to be executed in Gobelins tapestry symbolising literature, science, and art in the time of Pericles. Several distinguished artists competed, among them MM. Blanc, Monchablon, and F. Ehrmann, and at the second trial M. Ehrmann's design carried the day. He has been commissioned, therefore, to prepare the cartoon for this important piece of tapestry, which is destined, when finished, to decorate the Salle Mazarin in the Bibliothèque Nationale. When this is finished two other designs of a similar character will probably be required of him, symbolising literature, science, and art in the times of Charles V. and Francis I.

A HITHERTO unpublished document of some interest was printed in *L'Art* last week at the end of a series of articles contributed to that journal by M. Victor Ceresole, Swiss consul at Venice, on the subject of the bronze door of the sacristy of St. Mark at Venice. This document is the last will and testament of the celebrated Italian sculptor and architect, Jacopo Tatti, better known as Sansovino, the friend of Titian and Aretino, and the favourite architect of Venice. Like Titian, Sansovino lived to be very old. His will was not made until he had attained the age of ninety-one years, when, as he writes, "considering how fragile is human life and that the hour of death is uncertain," he thinks it better "to provide for his soul and his worldly goods in order that there may be no dispute about them among his heirs." He lived two years after this, dying at last, "mourned," as Vasari records, "by all Venice," on November 2, 1570. He must in truth have been a wonderful man, if we may trust Vasari's account of him; and it is interesting to have this record of his last wishes. The original document is preserved in the Archivio Notarile at Venice, and is printed in *L'Art* both in the Italian text and a French translation.

THE French Commission appointed to examine the law relating to artistic copyright heard, last week, the evidence of two distinguished engravers, MM. Henrique-Dupont and François, and the two well-known art publishers, MM. Goupil and Barbedienne. They all seem to have thought that the law as it stands at present affords sufficient protection to the artist. M. Goupil naturally did not believe in the efficacy of repression in the matter of reproduction, and thought that the artist, in selling his picture, ought to be obliged to reserve explicitly the right of reproduction if he desired to retain it. M. Henrique-Dupont considered that, in the domain of art, there was room for all, and he did not, for his part, heed the harm supposed to be done to engraving by lithography and photography. It was a matter of taste and fashion; while M. François, though he considered there was no doubt that photography injured engraving, agreed that it was a competition to which engravers must submit. At the next sitting of the Commission, M. Braun, the photographer, and M. Devaïsnes, President of the Photographic Society, will be heard.

THE competitions that several towns of Italy have opened for a national memorial to Victor Emanuel seem to result everywhere in the production of equestrian statues. Venice and Verona have both decided on having their late King represented on horseback; and now Florence has done the same, though the first idea

was to have a granite column with its base carved in bas-relief with all the principal events of his reign, and the coats of arms of all the Italian States that he united under his rule; while at the top the eagle of Savoy watched over the lilies of Florence. This design, has, however, been given up, and a competition offering four prizes of 1,000 lire has been instituted for a colossal equestrian statue in bronze to be set up in one of the principal places in Florence. It is to be hoped that the statue when achieved will be worthy of its associates. It will be somewhat trying for an ambitious modern monument like this to find itself placed amid the many master-works left to Florence as an artistic inheritance from former ages.

WE have received a prospectus of a large illustrated work entitled *Hellas und Rom* which is now being published in numbers by W. Spemann, of Stuttgart. The author is Herr Jakob von Falke, who is known as a writer on art and antiquity; and the speciality of the work seems to be that it unites history with art, and by means of popular illustrations, executed by some of the most distinguished German artists of the day, enables us to realise more fully than by mere reading the culture of classical antiquity. A large illustration in the prospectus gives a bird's-eye view of Olympia reconstructed from its ruins by Friedrich Thiersch.

THE *Gazette des Beaux-Arts* opens with a study by M. Durany of the German painter Adolph Menzel, "the painter of Frederick the Great," as his countrymen at one time loved to call him. It is illustrated by a number of his sketches and an etching from a picture called *Around the Fireside*, now in the possession of Mr. H. Goldschmidt at Berlin. M. A. de Montaignon continues his description of the antiquities and curiosities of Sens, and M. le Comte Clément de Rie finishes his long series of articles on the paintings in the Hermitage at St. Petersburg. The chief artistic interest of the number lies in a miniature portrait of the French poet, Charles Millevoie, executed by Prud'hon in 1803. It is carefully etched by A. Gilbert, and shows the poet to have had a refined and intellectual head of the melancholy poetic type.

THE March number of the *Zeitschrift für bildende Kunst* contains little of importance except the first of a series of studies of Leonardo da Vinci, by Dr. J. P. Richter. In the present article Dr. Richter makes known the result of his examination of the MSS. in the British Museum. Not much new knowledge had been gained from this source, for the fact of Leonardo's visit to Venice in 1500 has been clearly ascertained before. (See note by Messrs. Crowe and Cavalcaselle in the ACADEMY, vol. i., p. 123.) Dr. Richter, however, has found several notes by Leonardo himself, which tend to confirm it, and also to show that he was certainly back in Florence before April 8, 1503. The names also of one or two pupils of Leonardo's, not before known, appear in the British Museum Codex, and a curious drawing of a peacock under an arched roof, with a confused explanation of some intended allegorical design written beneath it. Another article of some interest deals with "Two Goldsmiths of the late Renaissance"—namely, Anton Eisenhoidt, of Warburg, and Paulus van Biesen, of Utrecht—and gives illustrations of several of their elaborate works. The larger illustrations of the number are scarcely worth notice.

THE STAGE.

EASTER has not been the occasion of any surprise to playgoers. Nothing new that is important has been produced, though there are one or two revivals of interest. Almost the only original piece, however, is the comedy at the Vaudeville, which is called *Cobwebs*, and is

by Mr. Charles Wills, a writer perhaps not known before as a contributor to the stage. The Vaudeville is not in the vein just now, and *Cobwebs* is but another proof of it. The last original pieces there have not been successful, and wisdom was shown, and may conceivably be shown again, in going back to ancient comedies like *The School for Scandal*, which the Vaudeville company plays very well on the whole, and which the managers do not there overload with the newest upholstery. As for *Cobwebs*, it is almost useless for us to make the effort to analyse it. The prompter verdict of the daily papers has been very much against it; and we need only add a few words. The piece has some merits of dialogue—it has occasional brightness—occasional evidences of adroitness indeed—which, together with the fact that there appeared to be a character for Mr. David James in the person of a drunken undertaker and a character for Mr. Thomas Thorne, may possibly have seduced the management into regarding the piece as a good play. But it is not a good play. In spite of the presence of at least two original characters, it does not hang together. And the best efforts of those engaged in acting it—Mr. Howe, Mr. James, Mr. Thorne, Mr. Garthorne, Mr. W. Herbert, Miss Larkin, Miss Illington, and Miss Cicely Richards and others—do not suffice to make it attractive. Some dramatic authors—we do not know by any means that Mr. Charles Wills is one of them—flatter themselves that a play can be nursed into success. But the process is generally costly, and never certain of ending well. Only where rare literary merit has been overlooked is it found to be remunerative.

THE reproduction of *Clancarty* at New Sadler's Wells constitutes the most important revival, from a dramatic point of view, that Easter has given us—with *Madame Angot* at Drury Lane, very musical, very spectacular, and very full of the dance, we have not at present to do. *Clancarty* is one of Mr. Taylor's best-constructed dramas. It combines the interest of history with that of romantic invention. From time to time it is amusing, and it is generally dramatic. At New Sadler's Wells, if it is not in every respect represented as well as it was originally at the Olympic several years ago, it is yet quite intelligently played. Mr. W. H. Vernon, as the hero, does not, indeed, carry the sympathies of an audience so readily as Mr. Henry Neville; but care, finish, and judgment are not lacking to his performance. Scum Goodman, a part that was represented by Mr. Anson with a "picturesque horror" in which the horror was more conspicuous than the picturesqueness, is now played with only something less than the old effect. The certainly not less effective character of William the Third in the old days afforded occasion for one of the best character-pictures of Mr. Charles Sugden. Lady Clancarty is played at Sadler's Wells for the first time by Miss Isabel Bateman, whose rendering is agreeable and highly sympathetic, which is, perhaps, more than could have been said of the performance of the very experienced actress who first played the part. Miss Bateman's best efforts are happily displayed in a part avowedly arduous. Miss Virginia Francis plays Lady Betty Noel with real spirit and sense of fun. The piece will no doubt carry on the management with success for a considerable time; and this is as it ought to be.

THE remaining revivals, or performances, to be noted are that of *Heart's Delight* (in which Mr. Emery used to be so admirable) at the Park Theatre; that of *Lady Audley's Secret* (with *Madame Angot*) at Drury Lane; and that of *Little Em'ly* at the Olympic, where the Gaiety company appears during the presence of strangers in Wellington Street. At the Gaiety, the Hanlon Lees are the last sensation, but their performances hardly even claim to be

dramatic. The brothers are adroit tumblers. At the Globe, where the *Cloches de Corneville* reigned for two or three years, a semi-musical piece of Viennese origin—the *Naval Cadets*—is performed, with especial ability as far as Mdme. Dolaro and Miss Violet Cameron are concerned. It seems very well thought of. At the Lyceum, the Easter novelty announced is "a new and efficient system of ventilation." This, together with *The Merchant of Venice*, is found exceedingly successful.

In the new number of *Time*, Mr. Burnand begins a discussion of a question very interesting to many young people just now, and very interesting to stage-struck persons at all times—the question whether the stage is fairly to be regarded as a legitimate profession. He goes into the matter thoughtfully, but we cannot say we find him so entertaining as in the pages of *Punch* when he delivers, now as this celebrated actor and now as that, his lectures to the members of that dramatic college which exists at present chiefly in the mind of Mr. Henry Morley, but which may some day be a realised fact. These "lectures" are full of sly hits at the special artistic weaknesses of the imaginary lecturers, and when the series is finished it will constitute a very witty skit upon the contemporary theatre.

MUSIC.

SIR JULIUS BENEDICT'S CONCERT.

ON Wednesday, March 24, a concert was given at St. James's Hall for the benefit of Sir Julius Benedict, who has retired from the post of conductor at the Popular Concerts, with which he has been associated since their establishment in 1859. He has held a high position in this country for more than forty years as teacher, performer, and composer. He has written operas, oratorios, and cantatas, and the *Lily of Killarney*, produced in 1862, may be mentioned as a proof of his success as an opera writer. He has also composed many instrumental works, and the quartet in C minor (MS.) for stringed instruments with which the concert commenced is the second composition of this form from his pen, one in E (still in MS.) having been written as far back as 1825. The C minor quartet, which was excellently played by Messrs. Straus, Ries, Zerbini, and Piatti, is the work of an accomplished musician, and may be highly commended for its melodious themes, its regular form, and clear developments.

Another work performed was a sonata concerte in E minor for pianoforte and violin (Mdlle. Janotta and Herr Straus), written in 1868. His op. 1, published in 1822, was also a composition of the same form, and was dedicated by the author "to his beloved master, C. M. von Weber." The E minor sonata is as sound a piece of writing as the quartet, but far more original and effective. We may especially note the clever third movement (*intermezzo*). The sonata was well played by both artists, and was well received.

Mendelssohn's duet, *Allegro Brillante* (op. 92), was performed by Lady Benedict and Mdlle. Janotta. The two ladies greatly distinguished themselves, and thoroughly deserved the hearty applause accorded to them. The programme included two more instrumental works of Sir J. Benedict—one a reverie and Montferrina for pianoforte and violoncello (Benedict and Piatti), played by Mdlle. Janotta and Signor Piatti; and a romance for violin, harp, and pianoforte, executed by Herr Straus, Mr. John Thomas, and Sir J. Benedict. The Montferrina was given at the Popular Concerts in 1867.

The vocalists were Mdme. Marie Roze, Mrs. Osgood, Mdme. Patey, and Messrs. Lloyd and Sankey. The songs were chiefly selected from Benedict's operas and oratorios. The harp was in the safe hands of Mr. John Thomas.

J. S. SHEDLOCK.

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